STUDIES IN THE IMAGERY OF THE RĀMĀYAṆA

By

K. A. S. IYER

~~Participants feedback~~

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(Continued from page 301 of Vol.III, J.O.R.M.)

II

It was shown in the preceding article that our Alankarikas, as well as modern critics, recognize that the contents of a poet's imagery have as much to do with the pleasure we derive from it as its form. The study of these contents, is, however, beset with many difficulties. The most important of them all is their extraordinary richness and variety. The sources of poetic imagery are virtually inexhaustible. They are co-extensive with the universe. The only possible limitation is the limitation of the poet's genius and experience. A gifted poet can compare any two things in the world. He can see resemblance where our eyes fail to detect any. Nor does he follow any fixed rules in the choice of the contents of his images. The thing compared, the object to which it is compared and the point of comparison- all follow the needs of the occasion and nothing more. To analyse and classify the sources of a poet's imagery is, to say the least, a laborious task.

As in the case of the other poets of India or for the matter of that, of the world, external nature from the chief source of the imagery of Valmiki, Mountains and rivers, birds and animals, trees and forests, all the infinite variety of creation provides innumerable points of comparison to our author. So do the planets figure constantly in the descriptions and speeches of the Ramayana. Equally prominent in the imagery of the poet are the natural phenomena of the sky, tunder and lightning, clods ~~ix~~ and rain, rainbows and comets. Closely connected with nature is religion as a source of imagery. This is natural as epic religion is only a development of Vedic religion, which, as every one knows, is essentially a worship of the powers of nature personified.

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Not only do the higher gods like Indra, Visnu, and Varuna, but a host of minor gods and semi-divine beings, Yaksas, Kinnaras, Gandharvas and similar beings play an important part in the imagery of the Ramayana. They form a world of their own, a world not absolutely inaccessible to man, but inhabited by beings who communicate often with men and interfer in their lives and vice-versa. If Indra, the god, helps the human beings to win battles against their enemies, Dasaratha, the human King, also goes to help Indra in his fight against the Asuras. There is no very clear line of demarcation between the world and the world of gods and demi-gods. A god can become a man and a man can turn into a god according to his deeds and even without any such transformation, there is constant communication between the two worlds.

It is not merely religion considered as a body of conceptions which is a rich source of imagery to the author of the Ramayana, but its ritualistic side also occasionally furnishes, a comparison or two. Thus, when Bharata returns to Ayodhya, the city is all silent like an altar after the sacrifice is over, empty of all though very rarely, the poet turns to scholarly traditions for his comparisons. When Hanuman sees Sita in the Asokavana, in a state of extreme distress, devoid of all ornaments, looking very different from what she should, she is compared to a word deprived of its correct grammatical form.[2] Equally rare are images of an

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1. त्यक्तो यज्ञायुधः सर्वो राजा रूपश्च राजकः ।
गुप्तायां तु पुरीवृत्तो वेदो जप्तश्च वाग्यथा ॥ II-114.8

2. दुःखेन बहुधा सीता हनूमता तु दृष्टवती ।
संस्कारेण यथा हीनां वाचमर्थान्तरं गताम् ॥ V-15.39

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abstract nature, drawn from the subjective experience of man. To quote an example or two, Sita in distress is ~~dmmy~~ compared to Hope baffled[1], to Faith destroyed[2], to Wisdom in decay[3], and to an Order disobeyed.[4] In this connection, one might also mention a few figures drawn from sea-life, though they are also quite rare. Thus Sita in distress is like a boat in the middle of the ocean, buffeted by the winds.[5]

The rarity of the images drawn from these latter sources does not cause any particular surprise. What strikes one, however, is the extraordinary scarcity, amounting almost to complete absence, of comparisons drawn from ancient legends and heroic tales. While works like the Mahabharata and the Ramyana have been a prolific source of imagery to later writers, one would think, while reading the Ramayana, that no heroic literature existed at all before it. Countless, indeed, are the occasions when the characters of the Ramayana could have been compared to herores of old, but instead, they are likened to gods and demi-gods, rivers and mountains, birds and beasts. The difference in this respect, between the Ramayana and the later works may be illustrated by the following passage from the Buddhacarita of Asvaghosa. The occasion is the advice of Udayi to Gotma who shows indifference to the pleasures of love. Udayi mentions the names of great people who set much value by such pleasures. He says :- ×

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1. आशा प्रतिहतामिव । V - 19-11.
2. विहतामिव च श्रद्धाम् । V - 15 33.
3. प्रज्ञामिव परिक्षीणाम् । V - 19-11.
4. आज्ञां प्रतिहतामिव । V - 19-12
5 वायुवेगैरिवाक्रान्ता नक्रैर्वा नौरिवार्णवे ।III - 55.4.

नृणामपरामर्द्धाद्वा देवाद्वा पुरुषर्षभः ।
गार्हस्थ्यं मुनिः पत्नीमहत्या वकाय पुरा ॥
अगस्त्यः प्रार्थयामास सोमपायी च राघवम् ।
तस्मादस्मच्छरीरात्त्वं तेजोमयमुपाददे ॥

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जीतस्य च मार्यायां मनवीयां महातपाः ।
मारुत्यां जनयामास मरुतं बृहस्पतिः ॥
बृहस्पतिर्महिष्यां च तु हव्यां तु हविर्भुवः ।
पुत्रं विबुधश्रेष्ठं जनयामास चोतथम् ॥
कालं चैव पुरा कन्यां जलप्रलयसंज्ञकम् ।
जगाम यमुनातीरे जलराजः परात्परः ॥
गतं तु यामुनं मत्वा महिषीं परिसंस्थितः ।
कालिन्दीतीर्थं तत्र वास कुर्वन्नयन्मुनिः ॥
यमादृश्य राजपत्नीरूपं विनिर्गतं ।
विस्मितस्तस्य सार्थं रमं चैनमथ वै ॥
स्त्रीसंसर्गं विना शान्तं पाण्डुरो वाप कारणः ।
गर्भरूपगुणाधिष्ठः सर्वथैव कारणं भुवम् ॥
कारणजन्मस्थैव हवो ब्राह्मणरूपाम् ।
जगाम यमुनायां तु व्यजस्य मन्मथम् ॥
यम एवमाया महिषीमा विषयस्य महिषीमाय ।
दारहृतार्थुं कुरु प्रागेव गुणसंहितम् ॥

B.C.IV-7281.

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Such passages, full of allusions to old heroes are hardly ever met with in the Ramayana.

So much for the source of Valmiki's imagery. Another question which constantly arises in our minds while reading the Ramayana is: how far is the imagery found in the work the product of Valmiki's own imagination and how far is it just his literary inheritance? A very large number of images found in the Ramayana are found in the Mahabharata also and one feels they would be found in other works of a similar nature and of the same period, if we could but see them. With regard to those, one feels that they are not anybody's property in particular, but belong to the people as a whole. They must have occured frequently in the ordinary speech of the people and probably do so even now. They can all be explained by reference to human nature and the character of the country in which Valmiki and other poets lived. They are of a very simple nature and involve only the most obvious and conspicuous attributes of things visible to anybody and not only to the poet of gesniur. The fact that they are found in other works than the Ramayana has to be explained and it seems to me that rather than assuming borrowed on the one side or the other, it would be safter to refer them all to a common source, namely, popular imagination and tradition. It would be a very long task to make a complete list of such images but, for the purposes of illustration, I am giving a few of them, taken from the Ramayana and the Mahabharata in which there are similar situations, giving rise to similar images. Thus, in both, a man's vioce is compared to the roaring of clouds[1]; in both, one trembles like a Kedali shaken in the wind[2], Damyanti separated from Nala and Sita Separated from Rama

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1. [illegible] 1. R-11-3-20.
[illegible] 1 M Bha 111-7-111.
2. [illegible] 1 M. Bha. X-162.

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are both very distressed and in their distress, they are likened to a lotus-bed spoiled by an elephant with all its leaves and lotuses pulled out, and its birds frightened away[1], or they are compared to a dried-up-river[2], or to the moon hidden by black clouds. In both, a place that has lost its original beauty or greatness is compared to a lake-devoid of its snakes[3], ~~xxxxxxx~~ or an empty wine jar!

The list can be identified legthened. As to the other question, namely, when are we to know that an image is the product of Valmiki's own imagination, the answer is that easy to give. To say positively that it occurs nowhere else thain in the Ramayana would necessitate a very laborious research and one is not quite certain that the result would be quite decisive. More presence or absence of an image in other works than the Ramayana would be no proof of its popular origin or otherwise. Here we shall have to rely more on the nature of the image. ~~Complex~~ itself. Popular images are likely to be a of a simple nature. Complex images are likely to be the products of particular minds. There are also some images which are not exactly complex, but so striking, so beautiful, so pecular that one feels they cannot have more popular ~~xxxxx~~ origin. One feels that not everybody can think of them. I realise that the test is rather subjective, but I also feel that in some cases at least, it is an unfailing test. When we are told that some one is as tall as a tree, or as huge as a

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1. विद्रुतस्तपर्णकमला विक्रान्तविहङ्गमाम् ।
हस्तदुस्तपरिक्लिष्टां व्याकुलामिव पद्मिनीम् ॥ M. Rha. III - 65-20.
उत्क्रुष्टपर्णकमला विलीयत विहङ्गमाम् ।
दुस्तरैर्हस्तपरामृष्टामाकुलामिव पद्मिनीम् ॥ R.V. - 19-15.

2. परिशुष्कनदीं दीर्घां कृशस्रोतां नदीमिव । M. Rha. III - 65-19.
उपक्षीणामिवापगाम् । R. V - 19-14

3. परित्यक्तपुराणेव हृतनागेव ह्रदम् । M. Rha. IX - 63-5.
नष्टह्रदमिवाक्षोभ्यं सुप्तनागेव ह्रदम् । R.

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mountain, or as lustrous as the sun, or as swift as the wind, or as deep as the ocean, we are not taking any undue risk in declaring that these are popular images, that we cannot say who thought of them first, that they are part of the literary heritage of all writers. But when we read in the Kiskindhakanda in the course of a description of the rainy season, that the sky appears love-sick, with gentle breeze for its sighs, the red lustre of sun-set for its sandal paste and with its pale clouds[1], or that the mountains are like Brahmacarins, for they have dark clouds for krsnajina, streams of water for sacred thread and their caves are filled with wind, which is their pranayama[2], or that the sky seems to be in agony, for itgroans in the form of thu der when it is lashed with golden whips in the form of flashes of lightning[3], we may be certain we are dealing with the products of Valmiki's own imagination. These are instances of continued metaphors, or metaphors worked out in detail and though an element or two in each metaphor may be of a popular nature, the combination of the different elements into a whole is the work of the poet. Thus, when we read that the night looks like a woman dressed in whitsilk, with the moon for face, stars for eyes, and moonlight for white silk[4], the identification of the moon with the face is only the reversal of the well-known identification of the face with the moon. These complex metaphors are not always so pretty as those given above. Sometimes one feels that identifications are made merely

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1. नद्यनाकृष्टवस्त्रास सन्ध्यारक्तचन्दनाङ्गिता ।
आपाण्डुजलदं नष्टं कामातुरमिवाम्बरम् ॥ R. IV - 28.6.

2. नवसूर्यप्रकाशैश्च धातुरागैर्विभूषिताः ।
मारुतापूरितगुहाः प्राणायामा इव पर्वताः ॥ R. IV — 28-20.

3. कशाभिरिव हेमाभिर्विद्युद्भिरभिताडितम् ।
अन्तःस्तनितनिर्घोषं सवेदनमिवाम्बरम् ॥ R. IV — 28.11.

4. रात्रिः शशाङ्कोदितसौम्यवक्त्रा ।
तारागणोन्मीलितचारुनेत्रा ।
ज्योत्स्नावशुक्लांशुकसंवृतोरुः ॥ R. IV — 30-46.

शरदीव प्रसन्नेन्दुः [illegible] ॥

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for the sake of symmetry and therefore lose their charm. Thus there is a laborious and rather ingenious identification of a battle-ground with a river, in which the dead heroes are identified with banks, broken arms with great trees stream of flood with water, Death with the ocean into which it falls, liver ans splen with mud, scattered entrails with weeds, broken limbs and heads with fish, vultures with swans, herons with sarasa birds, human fat with foam etc. etc.[1] This detailed metaphor may not rank high as poetry, but it can certainly not be of a popular origin. It is not merely such complex images which must be considered the poet's own creation. There are some others which are so striking that it is difficult to believe that they were just current coin among all poets. I cannot find better illustrations of this than some of the images descriptive of Hahuman's fight across the sea in the Sundarakanda. The arms of flying Hanuman, stretched out in the air with their five fingers, looked like five-headed snakes issuing out of mountains,[2]. His copper -coloured face with its copper-coloured nose looked like the sun reddening at the time of its settings.[3] Flying Hanuman with his white teeth and his tail encircling him looked like the sun with a halo round it.[4]. The wind russhing past his armpits roars like a cloud.[5] Now diving into clouds and now coming out of them, he looked like the moon in its course across the Sky.[6] In his fight, he

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1. तस्याक्षरगृहा बाहू [illegible] प्रकाशिते ।
[illegible] ॥ R. V. - 1-54.

2. मुखं नासिकया तस्य ताम्रया ताम्रमाबभौ ।
[illegible] ॥ R. V. - 1.5-58.

seemed to swallow up the sky, to scratch the moon, to carry the sky away with him with all its stars and the sun.[1]

Thus the imagery of the Ramayana is partly popular and partly Valmiki's own creation. It would now be interesting to enquire what the objects of nature which play an important part in the comparisons of the Ramayana are and for what reasons. As everybody knows, the work offers us a pagent of heroes and heroic deeds, in which the fortunes of men rise and fall alternately. It abounds in descriptions of men and women in all their physical and moral glory or degradation, when they are flushed with victory or crushed by defeat, when they are fired by courage or shrink in abject terror, when they are moved by love or burnt with hatred. What are the objects whose aid is invoked to describe these situations and what particular attributes in these objects attracted the attention of our author?.

The Ramayana is primarily a story of kings and princes, whether they belong to Ayodhya or Mithila or Kiskindha, or Lanka Many, therefore, are the occasions when royal splendour and dignity have to be described. Kings and princes shine out from among other men by their royal lustre, power, wealth and heroism. The most natural comparison of a king in all his splendour, and a comparison which comes again and again, is the one with the god's and particularly with Indra. Indra is the king, par excellence. The king may be a man, or a monkey or a mere Raksasa, but still the comparison is admissible. Dasaratha shines in the midst of other kings as Indra among other gods.

1. [illegible] R.V. 37-5.

2. [illegible] R. II-1-51.

[illegible] R.IV-19-13.

[illegible] R.III-26-38.

All kings, whether Hindu or barbarian, waited upon Daśaratha as the other gods upon Indra.[1] Rāvaṇa was seated amidst his ministers as Vasava among Maruts,[2] He shines among Rākṣasas as Indra among Vasus.[3] Rama takes the feet of Vasistha as Indra of Bṛhaspati[4]. The point of comparison is usually royal splendour, but sometimes 'virya', heroism or wealth is mentioned. In regard to the latter, Vaiśravaṇa, of course, is the usual standard of comparison, while Visnu also comes in occasionally for 'virya'[5]. As for intelligence, the analogy is always with Bṛhaspati.[6] Some of the other gods are also occasionally mentioned for their different attributes; thus Rama is dear to the world as Parjanya with his rain[7]; in battle, he is terrible, like the god of Death with his mouth open[8], Ravana surrounded by Raksasas is like Rudra surrounded by Bhutas.

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1. [illegible] च चैव [illegible] ।
उपासांचक्रे सर्वे ते देवा वासवं यथा ॥ R-II-3-26.
2. उपरि [illegible] सचिवैर्मरुद्भिरिव वासवम् ॥ R.III.31-4.
3. स रावणः शस्त्रभृतां सतां वरो
महाबलानां सुभटो मनस्वी ।
तस्थौ समग्रो मघवा यथा चकाशे
नक्षत्रवद्भूतगणैर्वृतो वसुः ॥ R.VI-71.31.
4. पुरोहितस्यात्मजमात्मजस्य तस्यैव
बृहस्पतेरप्यधिकं प्रभावैः ।
प्रगृह्य पादौ सुमनोहरौ तौ
सेवः तदापद्यत वासवः ॥ R.II-104-28.
5. बुद्ध्या बृहस्पतितुल्यो वीर्यवत्तया शचीपतिः । R-II-1.32.
(दशरथः) धनदसंग्रहसौम्यः शक्रविक्रमोपमः । R-1-6.3.
विष्णुना सदृशो वीर्ये सोमवत् प्रियदर्शनः । R-1-1-18.
6. बुद्ध्या बृहस्पतितुल्यः । R-II-2-30.
उशनःतुल्यो च वक्ता वाचस्पतिसमो । R-II-2.43.
7. मनः प्रियतरो लोके पर्जन्य इव वृष्टिमान् । R-II-1.38.
8. [illegible] घोरं घोरं व्यादितमिवान्तकम् । R.III-32.6.

Equally prominent are the comparisons of a king in his splendour with the phenomena of the sky, the sun, the moon and the stars. It is but natural that the most brilliant of all celestial bodies should figure in the description of the most brilliant among men and things. Rama shines like the sun in autumn[1], with Laksmana, they look like the sun and the moon comes to earth by chance[2]. Ravana in his splendour looks like the burning sun[3]; Sugriva's lustre is like that of the sun[4]. Lanka with Indrajit shines like the sky with the sun[5]. Some of the actions of kings are likened to those of the sun. Thus Dasaratha enters his palace as the Sun enters the cloud[6]. Laksmana enters Sugriva's palace unobstructed as the Sun enters the cloud[7]. Mahodrara, the Raksasa, mounts an elephant as the Sun mounts Mandara[8]. The Sun dissipates

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1. विशदशरदभ्रं रामरूपं शशाङ्कम् । R-1-22-22.
2. महाभागौ समेतौ शरदि रविकरौ । R-1-22-23.
2. पतितमिव भुवो यो चन्द्रसूर्यौ वसन्तम् । R-IV-3-13.
3. तेजोवपुषमायुक्तं तपन्तमिव भास्करम् । R.V-48-59.
4. ततस्तप्तं हेम्नो मणिमयमहापीठजटितं
रजःप्रोद्योतेन प्रचलितमिव भास्वत्तरम् ॥ R.VI-73-16.
5. तमुवाच ततः प्राप्तं राजराजसमद्युतिम् । R.IV.38-8.
6. विलयं प्राविशद्राजा गृहं सूर्य इवाम्बुदम् । R-11.42-24.
7. सुग्रीवस्य गृहं रम्यं प्रविवेश महाबलः ।
अवीक्षमाणो गगनं महान् भास्करः ॥ R.IV.33-18.
तं महाभागमासीनं तेजोविष्टं रवेरिव भुवाम् ।
अग्रतस्थावथ वीरः प्रतिवेश महाद्युतिः ॥ R IV-16-7.
8. महोदरस्तु संक्रुद्धः कुञ्जरं पर्वतोपमम् ।
भूयः समारुहद्वीरो मन्दरं रश्मिवानिव ॥ R.VI-70-124.

darkness, clears the fog, dries up water and scorches the earth and so will Rama dissipate everybody's grief as soon as he is seen[1], so would Dasaratha remove Kaikeyi's fear[2], so does grief arising from not seeing Rama dry up Dasratha's life[3], and so does grief due to Rama's departure burn Kausalya[4]. It is not merely kings and other outstanding men, who, by their lustre and brilliance, splendour and dignity, invite comparison with the Sun; anything that shines for any reason whatsoever can be so compared. Thus a king's chariot is often likened to the Sun, probably because of the lavish use of the gold and precious stones on it[5]; So is the royal parasol, probably because of its bright colour and round shape[6]; So is a throne, for the same reason perhaps as the chariot[7]; likewise an armour, perhaps because it was kept well polished[8]; also ponds owing perhaps to their shiny water[9], and lotuses[10], and palaces[11], and so many other

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1. ~~[illegible] R. IV. 3. 13~~.
[illegible] । तन सर्वस्य लोकस्य [illegible] ॥ R. II. 63-9.
2. तत् [illegible] । R. II-10-40.
3. [illegible] । ~~R. II-10-40~~.
[illegible] ॥ R-II. 64-67-68.
4. [illegible] । R II-43-21.
5. तत: [illegible] । R. III-28-14.
[illegible] । R. III-31-34.
[illegible] । R. IV-38-11.
[illegible] । R. II-40-13.
[illegible] । R. II-5-13.
6. [illegible] । R. III. 5-9.
7. [illegible] । R. III-32-5
8. [illegible] । R. III-28-15.
9. [illegible] । R. IV-43-41.
10. [illegible] ॥ R. IV-1-64
11. [illegible] । R. IV-6-40.

things. Anything in fact and anybody who distinguishes himself and shines out from others of his own kind can be compared to the Sun.

The Moon plays a role similar to that of the Sun, with, of course, some differences. It stands not merely for brilliance and lustre, but also for purity and clearness. Both men and women are compared to the moon whereas, as far as I know, feminine beauty is never compared to the lustre of the Sun. The army, with Rama as its leader, looked like the autumen night with the moon[1]. Rama is loved by everybody like the clear moon. Hanuman, with his troop of monkeys, was like the moon with the stars on a clear night.[2] The comparison of a woman's face to ~~stars on a clear night~~ the moon is so common that it does not call for any special remark; The special connection between the moon and joy and cherefullness must, however, be mentioned. Kaikeyi was full of gladness like the digit of the autumen moon.[3] The palace

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1. सा वीरसमिती राज्ञा विरराज व्यवस्थिता ।
शशिना शुभनक्षत्रा पौर्णमासीव शारदी ॥ R.VI-२५-1.
2. गताम्बुदे व्योम्नि विशुद्धमण्डलः
शशीव नक्षत्रगणोपशोभितः । R.IV-४४-16.
3. उत्तस्थौ हर्षसम्पूर्णा चन्द्रलेखेव शारदी । R-II.7-13.

became bright with the rays of joy as the sky does with the rays of the autumn moon.[1] Sita's face in joy shines like the moon, freed from the jaws of Rahu[2]. The position of the moon as the brightest celestial body, surrounded by a huge collection of less bright stars marks him out for comparison with anybody who shines out among others of hiw own kind. Dasratha enters his palace full of beautifully dressed women resembling Indra's palace, as the Moon enters the sky full of stars.[3]

Needless to say that the brightness and rapidity of lightning bring it also frequently into the imagery of the Ramayana. It is also natural that women, with their slim and graceful beauty should be compared to it. These thin, graceful and bright flashes of lightning appear among huge, formless and dark clouds and the contrast did not fail to strike Valmiki. Also, the wiggling motion of a falsh of lifhtning suggests the idea of a slim beauty trying to get out of the grasp of a gaint monster. Valmiki has made full use of this in his description of Ravana's ravishment of Sita and his flight to Lanka with her.[4] Again, Meneka bathing in the blue

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1. हर्षराशिप्रकाशेन तस्याः तदा पुरोत्तमम् ।
शारदस्य प्रकाशेन चन्द्रस्येव बभौ जगत् ॥

2. चारुदन्तं तदा रात्रौ राहुवक्त्रात् प्रमुच्य च ।
अशोकवनिकामध्ये राहुमुक्तेव चन्द्रमाः ॥ R-V-35-5.

3. व्यपोह्य राहुं विमलः पार्थिवः
शारदः तारागणसंवृतः इव : । R-II-5-26.

4. सा पर्यगृह्णात् हेमाभा रावणं जनकात्मजा ।
विद्युत् जलधरं सौम्या शैलशृङ्गं तडिद् यथा ॥ R-III-52-24.

waters of the puskara lake looked like lightning in the clouds.[1] The same image can come wherever there is a combination of bright and dark things. Ravana sitting in his shining chariot also looks like lightning in a cliud.[2] Hanuman decked with flowers also appears to be a cloud with flashes of lightning.[3]

Fire plays more or less the same role as the Sun and the Moon, except that its burning and destructive character often comes out in the images. To it also is compared anything that is brillient and shining, whe her it be an animate or an inanimate object. Sits is like the ~~fake~~ flame of a burning fire.[3], So is Ahalya[4]. Soldiers[5], ascetics[6], Gandharvas[7], plants[8], birds, blood-[9] these are some of the things which are compared to fire, either for their lustre and brillience, or their destructive power. The consuming nature of grief or sorrow marks it out for comparison with fire[10] and it is also to fire hidden by ahses that genius or valour in men hidden by their modesty is compared[11].

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1. ~~[illegible]~~ ते दृष्टे महोदधौ मेघानां तुषिताकृतिः ।
रूपमाप्रीणं तेन पुष्करेषु विद्युतः जलेषु यथा ॥ R. I. 63-5.
2. कामगं स्वमनोरूपं रुद्रेण परिरक्षितम् ।
विद्युत्कठिनवान् मध्ये सावलेख इवाम्बरे । R. III. 35-10.
3. तमः मध्ये ज्वलन्तं विद्युत्प्रभावन्तमिव । R. V. 1. 52.
4. तपसा दुष्प्रधर्षां शिखां इव दीप्तां सुदुर्धर्षाम् । R. III. 37-20.
5. अनन्यपरतां शूरे परामाश्रित्य राघवम् । 1. 49. 14.
6. आसीनाय गुहाशये ज्वलन्तमिव पावकम् । R. I. 31-3.
7. तेषां तत्र चतुर्विंशत्सहस्राणां तपस्विनाम् ।
नक्षत्रमिव आकाशे चारणानां पावकप्रभाणाम् ॥ R. IV. 42-21-22.
8. विशाखा नक्षत्रं चन्द्रस्य हुताशनशिखा इव ।
आसन्नं स्वफलस्य गन्धर्वाणां सहस्रशः । R. II. 94-21.
9. विमेतुः शोणितशिखा चलद्वा पावकार्चिषः । R. III. 3-12.
10. सुखं हि दुःखमन्तं शोको हृदयं शरीरशोषणम् ।
दुःखं मनसः वीरौ व्यसनमाहुः शरीरिणः ॥ R. II. 104-26.
11. [illegible] सूर्यस्य पर्व तेजो मन्मथस्य शरीरवत् ॥ R. IV. 11-81.

We say in the preceding article that when Valmiki has to describe the greatness, dignity and lustre of kings and other great personages, he compared them to the Sun and Moon. But many are the occasions when 'greatness' in the mere physical sense or 'magnitude' also calls for description. Here, mountains and clouds almost seem to hold the monopoly for acting as standards of comparison. The first object which seems to occur to the poet when he wants to find an analogy for something which is just 'big' is a mountain, a prefectly intelligible comparison and one that is likely to occur to human beings all over the world. Rama and Laksmana, Valin and Sugriva, Ravana and Kumbhakarana, Hanuman and Jatayus, Atikaya and Trisiras- these are some among the many characters of the work who are likened to a mountain[1]. Usually the comparison is of a very simple nature, in which we are just told that somebody big is like a mountain. Sometimes, however, we get details. Valin is struck

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1. तौ हनूमन्तौ सूर्यरश्मिगिरिवत् पर्वतौ । R. VI-80.29.
सुषेणः हनुमान्तं दृष्ट्वा वानरपर्वतम् ।
वानरपर्वतम् । R. IV.20.3.
सुखं शुक्लपक्षे नक्षत्रं पर्वतोपमम् (रावणम्) । R. III.32.9.
तं दृष्ट्वा गजसङ्काशं पर्वताकारशरीरम् (कुम्भकर्णम्) R. VI.61.2.
ततो हनूमान् गिरिसन्निकाशः.
कृताङ्गुलिस्तानभिवाद्य वृक्षान् । R. IV. 50-40.
ततः पर्वतशृङ्गाग्रात् तीक्ष्णा तुण्डः खगोत्तमः । R. III.50.2.
(अतिकायः) शृङ्गाग्रमिव तुङ्गाग्रो हिमवान् पर्वतोपमः । R. VI.71.23
अग्रहस्तेन रामं (त्रिशिराः) त्रिशृङ्ग पर्वतः (R. III.27)

by Sugriva with Sala tree as a mountain is struck by 'vajra'. Laksmana, with three arrows sticking out of his forehead, looked like a mountain with three peaks[1]. It is not only living beings who are compared to mountains for their size; a host of other things are so compared. Thus, houses and palaces are usually likened to peaks of mountains, either for their size or for the closely connected conception of height. The palaces of all kings, no matter whether they are men, monkeys or merely, Rakasas, are equally honoured in this manner.[2] That elephants, of all animals, should be compared to mountains is not likely to cause surprise in anybody.[3] Equally natural is the comparison of clouds with mountains.[4] In fact the connection between mountains and clouds is so close that they seem almost interchangeble in most of the images of the Ramayana. About this, however, more will be said later. Waves in the sea are also likened to mountains[5],

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1. प्राकेव मूर्ध्नि बाणो बभूव गिरिशृङ्गवत् । R. IV. 16. 23.
ते पृथक्कल्पाः शिखरं शृङ्गं च्युतमिव । R. VI. 91. 34.
रणाग्रे समरश्लाघी निर्भिन्न इव पर्वतः । R. VI. 91. 34.
2. स तु वेगं पुनर्घोरं कैलासशिखरप्रभम् । R. II. 39. 27.
गृहैश्च गिरिकाशैः प्राकारैरुपशोभितम् । R. V. 2. 16.
हिमवत्पर्वतप्रख्यं कैलासशिखरोपमम् । R. IV. 33. 15
महाशृङ्गमिव शैलं गजवरं पर्वतं हि । R. IV. ~~33.~~ 15. 37.
3. नारायणमुखोत्सृष्टं मानकं पर्वतोपमम् । R. II. 15. 37.
4. गजः पर्वतसंकाशः । R. III. 25. 10.
नागश्च गिरिसंनिभः । R. II. 16. 34.
गजा मदोत्कटाः शैलशृङ्गोत्सेधा इव पर्वताः ।
5. संपश्य त्वं तमो घोरं संवृतं गिरिसंनिभम् । R. IV. 28. 2.
महासत्त्वसमाकीर्णान् उद्धतान् सुमहोर्मिणः ।
महाकायान् महावेगांस्तरङ्गान् गणयस्व मे । R. V. 2. 70.
6. एते वृक्षाः प्रकाशन्ते पुष्पैः स्तबकसंततैः ।
गिरिकूटप्रतिच्छन्ना वैडूर्यगिरयो यथा । R. IV. 13. 24.

which is also quite intelligble. When the poet says that the trees, with smoke clinging to their tops, look like 'Vaidurya' hills covered with clouds[1], we must recognise that something more than mere size is the basis of comparison. There is also the green colour of the tree which has called forth the analogy with the tree. When the 'parigha' or the 'club' is compared to a mountain-peak[2] perhaps mere magnitude is the basis of the comparison. The same is the case where heaps of food are likened to mountains.[3]

While elephants are compared to mountains on account of their huge size, they themselves can become standards of comparison in the matter of magnitude.[4] In all these images, figuring mountains, the ranges and peaks usually mentioned are Kailasa, Meru, Mandara, Vindhya and Himalaya.

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1. एतद् वृक्षः प्रकाशन्त धूमसन्तानमस्तकाः ।
मेघजालप्रतिच्छन्ना वैदूर्यगिरयो यथा ॥ R. IV. 13. 24.
2. जगाम परिघोद्धीर्णं परिघं तोरणोपमम् । R. III. 26. 10.
3. अन्नकूटाश्च दृश्यन्ते बहवः पर्वतोपमाः । R. I. 14. 15.
4. वानरान् वृक्षप्रकाशान् । R. IV. 13. 11.
वानरं वृक्षसंकाशम् । R. IV. 20. 2.

As was pointed out above, clouds play a part in Sanskrit imagery very similar to that of mountains,[1] except that the poet seems to be conscious not only of their size, but also of their colour, dark or white according to the season of the year. That is why it is chiefly monkeys and Raksas, in whim size and colour are qually remarkable, who are usually compared to clouds. Usually the comparison is a very simple one, but sometimes it becomes more picturesque. Valin, with his garland round his neck looks like a cloud tinged by the ~~and~~ red glow of the evening.[2] Sugriva with his garland looks like the evening cloud with its string of balaka birds.[3] Ravana sme red with sandal paste, looks like a cloud with lightning.[4] In all this, not merely the size and colour of the cloud, but the colour of the garlands or sandal paste also suggests the image. Many are the passages where houses and palaces are likened to clouds, but here it is the white autumn clouds which are usually mentioned, they being more appropriate for tall - white-washed buildings, having many stories.[5]

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1. [illegible] । R.IV.37.5
[illegible] । R.VI-4.58.
[illegible] । R.III.25.9
[illegible] । R.III.19.26.
[illegible] । R.VI.81-
[illegible] । R.III.38.2
[illegible] । R.III.46.
2. [illegible] । R.IV.12.6.
3. [illegible] । R.IV.12-41
4. [illegible] । R.V.10.8.
5. [illegible] । R.II.12.2.
[illegible] । R.II.11.5.22

Among other objects compared to clouds are forest ranges,[1] or groves of trees, which can produce the illusion of clouds, especially when they are at a distance, a line of smoke.[2] from its very obvious resemblance to a mass of clouds, elephants[3] and finally, mountains themselves.[4] The identification of cloud and mountain is deep-rooted and universal among human beings, as the study of Indo-European languages shows.

Whether the standard of a comparison be the Sun or the Moon, Mountain or cloud, it seems to describe only the general aspect of a person or thing. There are , however, the details to be considered, especially in the case of persons. The work abounds, in images descriptive of the different parts of the body of men, monkeys and demons. The following table will show at a glance the objects to which the different parts of the body are compared.

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1. [illegible] । R. II 93.8.
[illegible] । R. III. 3.26.
[illegible] । R IV. 13.14
2. [illegible] ।
[illegible] । R. III. 11.51.
3. [illegible] । R V. 4. 98.
4. [illegible] । R. III 11.45.

Objects compared.	Standard of comparison.
Colour of person -	blue, lotus, cloud, Vaidurya, anjana. (Dark persons); molten gold.[1]
Face.	Moon, lotus, sun, coral.[2]
Eyes.	Lotus, fire, copper, alāta, blood, deer's eyes, Sun.[3]
Tresses.	Black cobra, line of forests.[4]
~~Xxxx~~ Lips.	Copper.[5]
Neck.	Colour of sandal.[6]
Shoulders.	Bulls lion's.[7]
Breasts.	Ripe Tāla fruits, Bilva fruits.[8]

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1. हाटकसमप्रभ। R. 11.89.19.
2. मुखं चन्द्रमुखं (चन्द्रमुखं) R. 11.83.8
मुखचन्द्रोपमाकारा: (चन्द्रा:) R. III.35.8
मित्राङ्गनाचन्द्रमुखा: R. VI.45.14.
तप्तकाञ्चनवर्णाभा R. III.34.17.
सुग्रीवो हेमपङ्कज: R. IV.14.9.
2. रक्ताशोकसमप्रभ। R. III.31.16
बद्धा शारदसन्ध्याभ्रकल्पस्य कमलस्य च R. II.64.70
विद्युन्मण्डलनीलाभ (मण्डल) R. V.33.2.
3. कमलपत्रेक्षण (कमल) R. II.10.27.
कमलपत्रेक्षि: (क्षि.) R. II.13.9.
चक्षु मानलकल्पम R. III.11.66.
विलोलकृष्णतारा: कृष्णा तथा उत्पलाक्षा R. II.92.28.
अलातचक्रप्रतिमा R. III.18.17.
रक्तान्त नयन R. IV. ~~३५-३१~~.35.23.
सिंहप्रेक्षणा: R. IV. 24.31.
मृगाक्षमृगेक्षण R. III.18.17.
नवाकपिलतारा चक्षु: R. VI.59.17.
4. नीलतोयाभया वेण्या R. V. 14.25
8. नीलया ~~xxx~~ तरुणया वनराज्या नद्या इव R. V. 14.25
5. बालप्रवालमृदुल R. III.52.21.
6. चन्दनसारोक्षिता ग्रीवा (सारोक्षिता) R. 14.6032.
7. सिंहवृषभसंकाश R. IV.53.7.
8. पक्वतालफलप्रख्य R. III.60.13
बिल्वपीनपयोधर R. III.60.13.

Arms.	Blot, elephant's trunk, Indra's banner.[1]
Hands.	Five-headed snakes, Indra's banner, lotus.[2]
Thighs.	Elephants trunk, plantain trace.[3]
Voice.	Cloud, Dundubhi, Kalahamsa.[4]
Gaze.	Lion.
Tears.	Crystal.[5]
Gait.	Proud tiger's Intoxicated elephants', Bull's.[6]

All this relates only to the description of the purely external aspect of persons and things, without any reference to their feelings or their relation to one another. Such description is not, however, the chief interest of the Ramayana, which abounds, as was said before, in pictures of men and women, under the stress of deep feelings or in their relation to one another. The work is, after all, a narrative of the actions of men and women. We have so far seen what kind of images are used by Valmiki in his description of kings and princes in all their royal dignity

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1. परिघाबाहवो हस्ताः (R. III.5.6)
वृत्तौ करिकरौ (R. V.13.18)
भुजावुच्चौ (R. V 10.15)
पञ्चशीर्षौ कुमारौ (RV.50.8)
2. करौ करिकरप्रख्यौ (R. III. 25.22)
करौ करिकरोपमौ (R. III. 62-4)
4. [illegible] (R. III. 18.23)
दुन्दुभिस्वनः (R. I. 16.12)
[illegible] (R. I. 82.10)
5. [illegible] (R. II. 30.24)
6. वृषभर्षभविक्रमः (R. I. 16.12)
[illegible] (R. II. 92.21)
वृषभर्षभविक्रमौ (R. IV. 3.10)

and splendour. We have also seen that the same images recur also in the description of other things at their best. But persons and things do not always remain at their best. In a state of distress, they lose their former lustre and glory. Let us see what images are used by the poet in describing things in this state. It is only natural that in a story in which the fortunes of men and things change so frequently according to circumstances, there should be descriptions of them in their fallen state also. Indeed one is struck by the extraordinary variety of the things to which men and things in such a state are compared. Nor are these images scattered throughout the work. Sometimes, as in the description of Sita in distress, a large number of them occur in the same passage, lending extraordinary force to the emotion which is meant to be conveyed. Such images are grouped together in the following paragraph for the reader's convenience. Such images are mostly found in the description of Sita in her sorrow, either before or after her ravishment by Ravana. In such a state, we are told she looked like the Sun in eclipse,[1] or without its lustre, or the Moon in day time[2], or moonlight covered by clouds[3], or a fallen star,[4] or a lotus-stalk soiled by mud,[5]

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1. अन्यया राहुणेवाहु भास्करस्य प्रभा प्रभा । R.V. 21.15.
2. शशिनं च विना शर्वरीं दिवा चन्द्र इवागतः । R.V. 15.22
3. मुखं तस्यातिताम्रं च कृष्णाभ्रपरिवारितम् । R.V. 15.37
4. शोकेन च च्युतां भूमौ तारां निपतितामिव । R.V. 17.20
5.6. मृणालीं पङ्कमग्नेव । R.V. 17.25.
पङ्कमग्नां विवर्णाम् । R.V. 19.13.

or a lotus-bed squashed,[1], or a lotus without its stalk,[2] or a lotus fading in the Sun[3], or a creeper without flowers,[4] or the fallen branch of a tree,[4-a] or a deer gone astray[5], or deer followed by dogs,[5] or a Sarika in a cage,[6] or a female elephant separated from its mate,[7] or a Cakravākī without its mate,[8] or gold covered by dust,[9] or a boat in the middle of the ocean, buffeted by the winds,[10] or the altar soiled[11], or an army with dead heroes,[12] or Hope baffled,[13] or Property vanished,[13-a] or Faith destroyed[14], or an Order disobeyed,[15] or the Future imperilled,[16] or Wisdom in decay,[17] or Smṛti in doubt.[18] or learning acquired on Pratipad.[19] Similary, Ayodhya without Rama and Dasratha,

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1. मृणालं मृद्नीयात् । R. V. 17.25.
पद्मानामिव विध्वस्तम् । R. V. 19.13.
2. न रक्षुर्विना रामं विनालमिव पङ्कजम् । R. III. 52-18
3-4. पद्मात्पतितपत्रेव । R. VI. 104.25.
लतामूलमनामिव । R. V. 17.25.
4-a. वनं शुष्कपलाशं मृगैः शाखामिव वनस्पतेः । R. V. 19.5.
5. वनं शुष्कपलाशं मृगैः शाखामिव वनस्पतेः । R. III. 55-5.
5-a. मृगशुष्कपलाशं मृगैः शाखामिव वनस्पतेः । R. III. 55-5.
6. पञ्जरस्थेव शारिका । R. V. 13.13.
प्रियया विना कृतान्तः ।
7. वनं सिंहैः शून्यं द्विपैः गजवधूमिव । R. V. 19.16
8. सहचरमृते चक्रवाकी । R. V 16.30.
9. काञ्चनं रजसा हतम् । R. VI. 104.25.
10. वायुवेगविघातैः नष्टं तोयमिव । R. III. 55-4.
11. वेदिमिव पर्युष्टाम् । R. V. 19.14.
12. हतवीरां चमूमिव । R. V. 19.13.
13-13-a. आशा प्रतिहतामिव । R. V. 15.13.
कोषं विनष्टमिव । R. V. 15.33.
14-15. मन्त्रमिव विप्रनष्टम् । R. V. 19.11.
आज्ञा प्रतिहतामिव । R. V. 19.12.
16-17. आयुर्हानमिव विध्वस्तम् । R. V. 19.12.
प्रज्ञामिव परिक्षीणाम् । R. V. 19.11.
18-19. तं स्मृतिमिव संक्षयम् । R. V. 15-34.
प्रतिपत्तिमिव विपन्नां तनुं । R. 59.32

is like the sky without the Sun[1] or the Moon or the Stars[2] or like the sky covered by clouds[3], or the night without the Moon[4]; or the ocean without water[5], or a river with little water[6], or like a sinking wave of the ocean[7], or a tank without flowers, or a cow deserted by the bull[8] or a cave without its lion, or a deserted tavern, or a string of pearls without any precious stone in it[9], or a creeper fading under the fire.[10] Dasratha in deep sorrow is like a Rsi who had lived[11], or fallen Yayati, or a tank without water,[12] or a snake without its power.[13] Kaikeyi fallen on the floor in deep sorrow looked like creeper that has been cut, or a fallen goddess, or a fallen Kinnari, or a

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1. गतप्रभा घोरेव भास्करं विना । R. II.66.28.
2. चन्द्रहीनामिवाकाशम् । R. II.48.18.
3. नष्टताराभ्रमिवाम्बरम् । R. II.48.35
3. प्रच्छन्नराहुणेन्दुं च यामेवाभ्युदयेऽद्य । R. II.114.13
4. विप्रभा विप्रकान्ता गतचन्द्रेव शर्वरी । R. II.53.39.
5-6. तोयहीनामिवापगाम् । R. II.48.18.
अल्पपानीयकल्पाम् । R. II.114.4.
7. प्रशान्तमारुताकम्पा जलौघेव तिमिङ्गिलम् । R. II.114.7.
8. गोवृषेण परित्यक्ता गवा पल्लीमिवाकुलाम् । R. II.114.9.
9. हृतशीर्षमिव द्रव्यं परामृष्टमनस्कृताम् । R. II.114.4.
10. विधूतां भूषणैर्जीर्णैर्वनीं पुष्पावकीर्णिव । R. II.114.10.
11. पुण्यलोकाच्च्युतां लोकात् वसतामिव । R. II.114.12.
12.13 उत्कीर्णमूर्ति यथा । R. II.18.6.
तटाकामिव निःस्रावाम् । R. II.34.3.
13. हतदंष्ट्रा यथा सर्पा बभूव जगतीपतिः । R. II.12.54.

fallen Aparas, or Maya gone astray, or a deer imprisoned, or a female elephant wounded by a hunter.[1] Prostrate Rama is like fire without lustre, or the setting Sun, or the Moon in eclipse,[2]. When wounded and covered with Flood, he is like the sun surrounded by the evening clouds. Defeated Visvakitra looked like the ocean without its velocity, or a serpent with broken fangs, or the sun in eclipse or a bird without wings.[3] A kingdom without a king is like a river without water, forest without grass, cows without a keeper.[4] A kingdom devoid of its wealth is like wine without fermentation. A kingdom enjoyed by another is like wine robbed of its essence, a sacrifice without Soma[5]. An army without generals is like a boat without oars. When it is in a state of depression, it is like a ship on the sea when there is no wind.[6] Valin, lying on the floor after having been struck by Rama looked like the sky without the Moon, or the Sun fallen on the earth at the end of a Yuga or Yayati fallen on

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1. लतामिव विचेष्टन्तीं पतितां देवतामिव ।
कृत्तामिव लतां ~~मत्तां देवतामिव~~ च्युतामप्सरसं यथा ॥
मायामिव परिभ्रष्टां हरिणीमिव सायकैः ।
करेणुमिव रुग्णेन विद्धां शूरेण तेन ॥
R. II.16. 24.26.

2. ~~तमापतन्तं~~ तमापतन्तमाज्ञाय । R. II.53.28.
नारकेणेव तामसम् । R. 6.49.15.
परिपूर्णः शशी कृष्णं ग्रहेणाभिप्लुतो यथा । R. II.4.30.
स विद्धः शैलतेजस्वी शरवर्षैः शरावरः ।
बभूव गगनं सर्वं शरैराकीर्णमेव च ॥ R. III.25.15.

3. सशृङ्गमिव निर्वातं मेघं पर्वतमुद्धतम् ।
उपरक्तमिवादित्यं सर्वा निष्प्रभतां गतः ॥
हतपक्षमिव क्रौञ्चम् । R. 1.55.9.

4. यथा ह्यतृणकं वर्षं यथा नाप्यतृणं वनम् ।
अगोपालेव यथा गावस्तथा राष्ट्रमराजकम् ॥ R. II.67.29
5. राजन् गतधनं साधो पीतमण्डो सुरामिव ।
तथा ह्यराजकं राज्यं हतसारा सुरामिव ।
नाभिषेकं तु मूलं राज्ञो नष्टस्य भूमिवाहनवत् ॥ R. II. 67.36-42
6. सैन्यमनायकं समरे हतकर्णं तोयदे । R. VI.48.26.
क्रोधेन व्याप्तं सेना मूढनौरिव तोयदे । R. VI.50.1.

earth.[1] When struck by Sugriva with a Sala tree, he looked like an over crowded boat on the ocean.[2] Bharata, lying on the floor in sorrow, on hearing of Rama's exile, looked like the sun at the end of a Yuga.[3] He and Satrughana, prostrate, seemed to be two bulls with broken horns.[4]

On examining the above lists, one finds that the same images are sometimes used to characterize more than one thing in a fallen state, while others occur in the case of particular persons and things only. Thus, Sita, Ayodhya and Kausalya, all look like a fallen star, in a state of lost glory. Sita, without Rama, and Ayodhya without Rama are both like an army with dead heroes. From this, can we draw the conclusion that all these images are interchangeable? Can we imagine Valmiki saying that Sita in distress is like a lake devoid of its snakes? This is said in the Ramayana,

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1. नष्टचन्द्रामिव द्यौस् । R IV. 17.3.
आहतप्रमिव काष्ठं युगान्ते भुवि पातितम् । R. IV. 17. 10.
यथा दिवि च पुण्यान्ते देवताकाश्च च्युतम् । R. IV. 17-9.
2. गुरुभारसमाक्रान्ता नौ: ससागरे सागरे । R. IV. 16. 24.
3. यथा गगनदुर्दर्शं युगान्ते भास्करप्रभम् ।
4. यथा सन्न व्यचेष्टेतां नगशृङ्गे निपातितौ । R. II. 78. 20.

in connection with the palace without Rama.[1] It is found in the Mahabharata also, where it is used to describe Duryodhana's tent.[2] A palace and a tent are both palaces of residence and one can, therefore, understand why the image occurs in both cases. We are, perhaps, justified in declaring that Valmīki would not have used the comparison in describing Sita.

Mention has already been made in the preceding article of the occurence of some of thse images in the Mahabharata. A few more might be mentioned here to indicate the similarity in spirit of the two epics. Damyanti in distress is like a lotus-bed spoiled, or a lotus stalk pulled out, or a lotus-bed smeared with mud or the full-moon night with the moon in eclipse, or the moon covered by black clouds, or the sun surrounded by smoke, or a dried up river.[3] Karna's face in shame is like lotus spoiled by rain water, or fallen on the ground.[4] The army of Kurus without Bhisma is like the sky

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1. गृहाद्यपवाहो यस्य सुपर्णस्य हृदोत्तमम् । R. 11.42-25.
2. गतोत्तमपुरप्रख्यं हृदनाथ इव हृदम् । M. Bh. IX. 63-5.
3. व्याकुलामिव पद्मिनीम् । M. Bh. III 65-20
मृणालीमिव चोद्धृताम् M. Bh. III-65. 18.
मत्स्यकूर्मावृतां झाषैः प्रस्रावरहितामिव । M. Bh. III. 65. 18.
पूर्णमासीमिव निशां राहुग्रस्तनिशाकराम् M. Bh. III. 65-22.
निर्धूमकुण्डलमिव प्रभामिव विभावसोः M. Bh. III. 65-13.
कृशां नदीमिव । M. Bh. III. 65. 19.
4. तमो वर्षाम्बुविक्लिन्नं पद्ममागालितं यथा । M. Bh. I. 146. 35

in connection with the palace without Rama.[1] It is found in the Mahabharata also, where it is used to describe Duryodhana's tent.[2] A palace and a tent are both palaces of residence and one can, therefore, understand why the image occurs in both cases. We are, perhaps, justified in declaring that Valmiki would not have used the comparison in describing Sita.

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1. गृहशोभामिवाहीनं रत्नभूषणवर्जितम् । R. II.42-25.
2. गतासुमिव पुरीमिव हृतनाथां गिरिमिव हृतम् । M. Bh. IX.63-5.
3. व्यालुलामिव पद्मिनीम् । M. Bh. III 65-20
मृणालीमिव चाक्षतम् M.Bh. III-65. 18.
मलपङ्कानुलिप्तां प्रभातां तमसा तमिस्रामिव । M. Bh. III.65.18.
प्राणनाशमिव निशां सहुताशतनुशोकराम् । M. Bh. III.65-22.
निर्वृतां चन्द्रकलां प्रभामिव विमलाम् । M. Bh. III.65-13.
कृशां नदीमिव । M. Bh. III.65.19.
4. वर्षाम्बुविहतं पद्ममागतं मम । M. Bh. I.146.35

without stars, or the sky without wind.[1] The Kāmyaka wood is like an empty wine jar, or a lake without snakes.[2]

The above images culled from the Rāmāyaṇa and the Mahābhārata incidentally tell us what were the attributes which in the popular imagination, were always associated with certain things and whose absence took away all glory and lustre from them. This invariable association is explicity mentioned by the poet in some places. Sita says, she would not deviate from Dharma, anymore than light can be separated from the moon[3]. Rama does not give up his cheerfulness as the autumn moon its lustre. He does not disregard his fathers' order as the moon does not abandon its lustre.[4] Sugriva helping Rama is as natural as that the moon should shed its lustre, or that the su should make the sky bright or that Indra should give rain.[5] The indisoluble association of husbend and wife is like that of Vīṇā and string, chariot and wheel.[6]

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1. पौर्णमासीं तु तारेव स्वामिव वायुना । M.Rm. VII.1.26.
2. सरः प्रपेव हृतरत्नं नराजकं राष्ट्रमिव प्रान्तम् ।
   जनशून्यं न प्रतिभाति काम्यकं शोण्डेव पीतसुरं कुम्भः ॥
   M.Rm. III.270.5
3. धर्मादपि तु वाहुमत्वं चन्द्रादिव प्रभा । R. II.39.28.
4. राजहृत पितुरादेशं शशी ज्योत्स्नामिवोदितः । R. II.82.6.
5. यथेन्द्रो वर्षते वर्षं तथाचार्यं नमस्कुरु ।
   आदित्यादिव सङ्कल्पं कुर्याद्भूतहितं नभः ।
   चन्द्रमा इव कुर्यात् प्रभया सौम्य तिष्ठवाम् ॥
   त्वद्विधा वापि राजानां प्रीतिं कुर्युः परन्तप ॥ R. IV.39.2.4.
6. तन्त्री विना वीणा नाचक्रो विना रथः । R. II.32.28

Closely allied to the description of how men and things looked in state of faded lustre and greatness are pictures of what they do in sorrow. As shedding tears is the most common action of men and women in sorrow, it is often described. Kausalya sheds tears as a canal brings fresh water,[1] tears from Sita's eyes took like drops of water from a lotus.[2] Sugriva held in check a flood of tears which came to him like a flood in a river.[3] Rama was checked with tears as the moon with snow.[4] Tears of joy also sometimes enter into images as when we are told that Kausalya will shed tears of joy as a line of clouds showers water.[5] In sorrow, people not only weep, they also sometimes collapse. Dasratha, Rama and many others fall on the floor in their sorrow and the normal analogy is that of a tree that has been cut down.[6] Of Śūrpaṇakhā, we are told that she fell like a thunder-bolt from the sky[7]. In great

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1. कौसल्या [illegible] दयसूज्जह्रुपेव प्रणालीव नवोदकम् । R. V. 33.4
2. पुण्डरीकपलाशाक्ष्या विप्रकीर्णानिवोदकम् । R. V. 33.4.
3. बाष्पवेगं तु सहसा वीक्ष्य रामानुजात्मजः ।
धारयामास धैर्येण क्षोभमेव रामसागरः ॥ R. IV. 8. 30.
4. अमन्दाघ्यसहसा नीहारेणेव चन्द्रमाः । R. IV. 6. 6.
5. पुनश्च नाकस्य श्रीया नयनैरेव वर्षिभिः । R. II. 44. 27.
तत्तदानीं सालक्ष्यं स्फुरन्ती परदेवतेव । R. II. 72. 22.
6. निपपातैव दुःखेन कृत्तमूल इव द्रुमः । R. II. 40. 36.
7. पपात भुवि गर्जित्वा महारावः । R. III. 18. 20.

sorrow, the heart breaks like the banks of a great river flooded in the rainy season.[1] To the wriggling motion of a snake on the ground is compared the wallowing on the ground of one in extreme agony.[2]

The Ramayana contains more than mere exhibitions of sorrow. Battles occupy quite a large portion of the work with all their implications of courage and fear, anger and claim; fights take place in all Kandas, except perhaps in the Ayodhyakanda, while the Yuddhakāṇḍa is full of them. Courage is the basis of all fights and those who possess it are compared usually to Indra and Viṣṇu,[3] who are famous for their vīrya, in the Vedas. More usual and therefore interesting are comparisons with Yama and Vāyu for vīrya.[4] If Indra and Viṣṇu are the models of courage, it is the deer which stand for fear. The followers of Khara run away like the deer terrifed by the hunters.[5] It is not merely cowards in battle who are compared to terror-striken deer. When Sita sees the cloth made of bark which she has to wear before going to the forest, she becomes terrified like a deer when it sees the net which is meant to catch it.[6] If the deer is the type of the victim of fear, it is the snake which represents the cause of fear. People fear a liar as they do a snake.[7] Rama

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1. प्रावृषीव नदीनद्या स्पृष्टमूलं तदा मनः । R.II.21.49.
अयमाकम्पतेव रामो मानसेनाभिहतस्य ।
सेनाचलस्य वेगेन महामूलं तदा यथा ॥ R.II.64.24-25.
2. स तस्योरः विदन्तीव भूमौ चेष्टत सीदति ॥ R.III.21.4.
3. यशश्च कीर्तिं वीर्यं च वृत्रहन्तुः स्मृतौ । R.II.1.39.
अहातीयन्तु दार्ढ्यं सिंहगोवृषेव दृश्यते । R.III.30-32
4. पवनसमानविक्रमा नरगुरवः । R.VI.63.15.
5. प्रवृत्तौ तु तु निष्ठान्तौ व्याधत्रस्ता मृगा इव । R.III.27.20
6. संपृक्तं वीर संत्रस्ता पृषतीं वागुरामिव । R.II.32.9
7. उद्विजन्ते यथा सर्पान्नरादनृतवादिनः । R.II.109.22
8.

became terrified on seeing Dasratha in distress as one does on touching a snake with the feet.[1]

Coming back to matters relating to war, an army is compared to an ocean when its size and density are to be emphasized and to masses of clouds when its messive, ~~noisi~~ noisy character is to be brought out.[2] Of such an army, bows and arrows are the chief weapons. The usual comparison of an arrow is with a snake, probably because of its long shape, its quick motion accompanied by its hissing noise and finally its fatal character.[3] In one passage, the common points mentioned are the sharp points and the joints(rjuparvabah). Sometimes the comparison is with a thunderbolt, or fire, or lightning, or noose of the ~~thunderbolt~~. death or the sun.[4] The spear is like Indra's banner, or the thunderbolt.[5] Daggers are like serpants.[6]

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1. राघोऽपि भय भापन्न: पदात - स्पृष्ट्व पन्नगम् । R. 11.18.4.
2. महीयमानं रुचा सागरमा त्रेक्षयत । R. 11.84.2 ।
सागराच्चाकरा सेना भरतस्य महात्मन: । R. 11.93.4.
धृतरागमहारव सागरमिव सागरोपमम् । R. 11. 24.32.
सागराच्चाकरं भीमं तुमुलस्वन महत् । R. VI.4.39.
प्रावृट्काल यथा मेघा तुमुला: सविद्युत: । R. VI.53.12.
महा सरक्षयमास प्रावृष ~~सलिल~~ धारिणा मुच: । R. 11.34.
जीमूता इव घर्मान्ते सधारा: सम्प्रतिस्थिर । R. 11.92.34.
3. शराणामृजुपर्वणाम् । R. 111. 27.13
कङ्काराणामिवपतताम् । R. 111. 28.4.
दीप्तान् क्षिप्तान् नाराचान् सर्पानिव महाविषान् । R. 111.34.2.
जीवितान्तकरयोरुज्वलित किरण पन्नग: ।
तीक्ष्णाग्रैरुज्जपर्वाण: सरोषा भुजगा इव ॥ R. IV.5.28.
4. विद्युतामिव पावका: । R. 111. 26-30
चापस्य सदृश विद्युज्जलाद मम । R. IV. 30.74.
कालपाशोपमम् । R. 111. 25.17
नाराचान् सूर्यसन्निभान् । R. 111. 20.18.
5. स विस्फुरन्महाघोर शूल शक्रेव जोपमम् । R. 111.3.14.
6. सङ्गवत विराजत मुमुक्षु विमुक्तभुजगा विव । R. IV.3.8

Slaps and blows with fits are like thunderbolts.[1] When the fighters fall in battle, they fall usually like trees cut down or struck by lightning or like Indra's banner or like a mountain struck by thunderbolt.[2] Surpanakha rushes at Rama as Rahu at the Moon.[3] When one rushes at another only to be destroyed, it is like a moth rushing at fire.[4] Two mighty soldiers fighting with each other is like the clash of clouds, or like the meeting of a lion and an elephant, or like the battle between Vṛtra and Vāsava, or between Budha and Angaraka.[5] It is clear from all this that the imagery of war, as all other imagery of the Ramayana is mainly derived from nature and mythology.

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1. [illegible] । R. IV. 12. 18.
   वज्र कल्पैश्च मुष्टिभिः । R. IV. 12. 18.
2. यथा च सहसा भूमौ [illegible] इव द्रुमः । R. VI. 58. 84.
   यथा च वज्रनिहतो यथा च । R. VI. 70. 28.
   अपतद्भूमावुत्पाट्य भुजगेन्द्रमिव द्रुमः । R. IV. 17. 2.
3. आरुरोह रथं तूर्णं राहुश्चन्द्रमिवाम्बरम् । R. III. 17
4. रामसायकनुन्नाः [illegible] । R. III. 27. 20.
5. [illegible] । R. III. 57. 2.
   [illegible] । R. III. 27. 10.
   [illegible] । R. IV. 16. 29.
   [illegible] । R. IV. 12. 17.

IV

We may now turn from war and battle to things more homely. The Ramayana is justly famous for descriptions of the tender side of life, love, loyalty and devotion. In the midst of elaborate descriptions of fights are to be found many scenes drawn from family life. The main theme of the work is, after all, the dutifulness of Rama as a son and the devotion and loyalty of Sita as a wife. These are not, however, the only human emotions which from the subject of Valmiki's picturesque descriptions. Sometimes it is friendship, or the Kings solicitude for his subjects, or the latter's loyalty to the former. At other times, it is a brother's devotion or a sister's love which calls forth the latent powers of the poet. Let us begin by examining the images which occur in Valmiki's description of love between man and woman and all that may be connected with it, for this subject assumes immense importance in later Sanskrit Kavya literature, where its treatment can be better understood if one keeps in mind Valmiki's way of dealing with it.

Love images come in the Ramayana in two ways : indirectly, i.e., when things are described in terms of love or the fair sex; directly, when the feelings of people who love each other are described. Students of Sanskrit literature know how the tendency exhibited in the former way becomes fully developed in later times and yields to the reader some of the best images ever known in Sanskrit. The Ramayana gives us some of the earliest specimens of such images.

It is rather interesting to note how a river and a woman are intimately connected in the poet's imagination. In autumn, we are told, the course of rivers, which exhibit girdles in the form of lines of fishes, is rather slow, like that of women early in the morning when they are wearly after

~~after~~ the pleasures of love.[1] The sight of a river issuing from a mountain suggests to the poet the idea of a women slipping off from the lap of her lover.[2] When the current of a river is checked by fallen trees, the poet thinks of an angry maiden kept off from her determined course by the friends of her lover.[3] In autumn, the rivers lose some of that abundance of water brought to them by the rains and the sand begins to show itself here and there. The poet says it is like shy women exposing their hips hesitatingly in their first unions with their lovers.[4] While describing the sleeping wives of Ravana, it occurs to the poet that some of them are like rivers, with their hips corresponding to sandbanks.[5] In all these images, the water in a river seems to correspond to the flowing clothes of a woman. How these and similar usages persist in later periods and what modifications they undergo is an altogether separate study, which the present writer has undertaken and the results of which he hopes someday to submit to the judgment of scholars. It will not, however, be out of place to just to refer here to one or two verses of Kalidasa, where the identification of a river and a woman occurs. To him, also, lives of fish in a river

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1. गोत्रापसर्पणशिथिलं परिष्वजन्तो
तद्वीवधूनां गुरुभिश्च नद्यः ।
कान्तोपभुक्तोज्झितसंगमानि
प्रातिकूल्यानि कामयन्ते ॥ IV. 30.54.

2. तदीर्घ च नगात्स्रस्तं तिर्यग्धारं कृतं जलैः ।
अङ्कान्निसृतया सद्यः प्रियस्येव पतिव्रतया ॥ V. 14.28.

3. जलेन पतितग्रस्तं पादपैरुपशोभितम् ।
वायुनाकम्पितं क्रुद्धा प्रमदा प्रियबन्धुभिः ॥ V. 14.30.

4. दृश्यन्ते शरदि स्रोतांसि पुष्पितानि शनैः शनैः ।
नवसंगमसंकीर्णा जघनानीव योषितः ॥ IV. 30.58.

5. आपगा इव ता रेजुर्जघनैः पुलिनैरिव ॥ V. 9.51.

can represent the girdle going round the waist of a woman[1] and the sandbanks stand for her hips.[2] Sepaking of Uma, he says that she, being smeared with white agaru and decorated with designs made of gorocana surpassed the beauty of Ganga, with its sandbanks adorned with 'Cakravaka' birds. And so on. It is not merely rivers which suggest to the poet the idea of a woman, Other collections of water can do the same. Ponds in autumn, we are told, with lines of swans for girdle, and lotuses for garland, have the supreme beauty of ornamented woman.[3] Nor is the comparison with a woman confined to collections of water, among all the objects of nature. In one place, we are told, that when the Sun moves on the Sputh, the North, being deprived of it is like a woman without her mark on her forehead.[4] In another place, it is suggested that the evening reddened by the setting moon, ~~kadikka xxxxxxxxxxxxxx~~ and having its stars brightened by the rays of the moon, is like a woman in love whose eyes open wide through the joy of being touched by the lover.[5] In a third place, it is the night with full moon for face, the bright stars for eyes and the white moonlight for garment which suggests comparison with a woman clad all in white.[6]

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1. रेव [illegible]
[illegible] । Kumarasambhava VIII-26.
2. [illegible]
[illegible] ॥ Rtu-samhara III-3.
3. [illegible]
[illegible] ॥ IV 30-49.
4. [illegible] ॥ III.16.8
5. [illegible] ॥ IV.30-45
6. [illegible]

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1. रेव वारिप्रवाह तरङ्गिणी मुना
मीनपङ्क्तिकटिसूत्रमनस्वला । Kumarasambhava VIII-26.
2. वेत्रवतीमुखरपत्रसरोरुहाक्षीम्
पर्युत्सुकीकृतसिताण्डजपङ्क्तिहारा ।
नद्यो विशालपुलिनान्तविलम्बिबर्हा
मुक्तप्रयाणसमयाः प्रमदा इवासन् ॥ Ritu-Samhara III-3.
3. प्रेक्षापदं सकुसुमं नवकीचकानां
प्रेङ्खत्पयःकणमुदस्तमृणालतन्तुम् ।
वापीतटं मदनकाश्रितहंसमाला
नेत्रप्रियं भवति भूषितवाङ्गनेव ॥ IV 30.49.
4. सूर्यातपे दृढ, सखे, परुषानलाक्ष्य विताम् ।
विश्वं तिलकवत् सूर्यो मेदिनीं दक्षिणां प्रकाशते ॥ III.16.8
5 चन्द्रोदयेन कुमुदस्य हसीव नीलतारकम् ।
आकाशमायतदृशेव सन्ध्या जहाति, रक्तमरुणम् ॥ IV.30.45
6. रात्रिः शशाङ्कमुखचारुतनुः
तारागणाभरणभूषितचारुवक्त्रा ॥

If there is a special connection between a river and a woman in nature descriptions, it is the association of a male and a female elephant which seems to typify all romantic associations. Ravana surrounded by his wives looked like a male elephant srrounded by female ones in a forest.[1] On hearing Dasratha's death, his wives seemed like female elephants in a forest when the leader of the herd has gone astray.[2] Sita separated from Rama was like a female elephant separated from the mate.[3] This idea persists throughout the history of Sanskrit Literature. It is not a mere accident that, in the 3rd act of the Uttararamacarita, Bhavabhuti introduces the incident of a young elephant being attached by a more grown up one, while enjoying the company of its mate.[4] Steeped as he was in the atmosphere of the Ramayana and wishing to convey to the reader the intensity of Rama's feelings during his separation from Sita, he could not have thought of a better example than the separation of a happily united couple of elephants. It is this same psychology, in which the union of elephant couples, typifies all romantic unions, which makes Ravana tell the Raksasis :- "Bring Sita round to my way of thinking, as one tames a young wild female elephant".[5] Sometimes, however, it is he cow and the bull which stand as a symbol of

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ज्योत्स्नामुक्तप्रवर्षा विमाति
नारीव मुक्तोमुक्तसंवृताङ्गी ॥ IV. 30.46.

1. स राक्षसेन्द्रः शुशुभे ताभिः परिवृतः स्वयम् ।
करेणुभिर्यूथपतिरारण्यो यथा गजः ॥ V. 11.12

2. ततः प्रचुक्रुशुर्दीना सरःसु तनराङ्गनाः
करेणव इवारण्ये यूथपेनोज्झिता यथा ॥ 65. 21

3. गृहीता ताडिता स्तम्भे यूथपेन विनाकृताम् ।
निःश्वसन्ती भृशं रेजे गजराजवधूरिव ॥ ॥

4. सीतादृष्ट्या स्वकरकुहिते शल्लकीपल्लवाग्रे
रक्तोत्पलः क्वचिदलिनको यः पुरा पेलवोऽभूत् ।
वेपन्ते मां प्रियसखि विहरन् सोऽप्यनल्पेन दैवा-
दुद्दामेन द्विरदपतिना सङ्गमत्यागभीतः ॥ Uttararama Carita III.6

5. आनयैनं वशं सर्वं वन्यं गजवधूमिव ॥ III. 56.3 ।

romantic union. This idea is present when the poet says that when Bharata entered Ayodhya, the city looked like a cow deserted by the bull,[1] or that Tara morned fallen Valin as a cow murns the bull killed by the lion[2] or that Ravana amidst his wives was like a bull among cows.[3] It must be mentioned that the the separation of the Cakravaka from its mate at night, destined to symbolize all separation of lovers in later Sanskrit literature, is already made use of in a few images in the Ramayana.[4]

So much about union of lovers in general, But the Ramayana is primarily a description of the love of Rama and Sita and many are the images used to bring out its deep, noble, enduring and eternal character. Sita belongs to Rama as knowledge belongs to a Brahmen who has cultivated his soul.[5] The union of the two is pre-ordained. One cannot think of the one without the other. Sita cannot leave Rama any more than the lustre of the Sun leaves Meru.[6] The union of the two was as beautiful as that of the Moon with Rohiṇī[7] or Citrā,[8] of of Viṣṇu with Lakṣmī.[9] It is just in this connection, while Sita's devotion to Rama is being described that one finds an allusion to old characters, legendary or historical, which is otherwise

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1. गोवृषेणापरिरक्षेव गवा पृथ्वीमनाथाम् । III.114.9
2. अहं पुत्रसहायो त्वामुपास्य गतवत्यहम् ।
सिंहेन पतितं सङ्ख्ये गौः सवत्सेव गोवृषम् ॥ IV.23.26.
3. गवां मध्ये यथा वृषः । V 11-11.
4. सहचरसहितं चक्रवाकी
जनकसुता कृपणा तदा प्रपन्ना । IV.16.30
5. अहमाप्यरुन्धती यथा तस्यैव च सुव्रतः ।
इतस्ततस्तु विक्षिप्तं विप्रस्य विधितात्मनः ॥ V.21.17.
6. तेजसा हि सता चैव मेरुमन्यं यथा । II.40.24.
7. तया सुचरितं देव्या पुरा तत्र महर्षयः ।
सहाणुव शशाङ्कं रामसमुद्यतमाप वा ॥ II.16.42.
8. अपेतं सीतयाभूयस्तया शशिनमप्रभा । II.16.10.
विरराज महाबाहुश्चित्रया चन्द्रमा इव । III.12.4.
9. अतीव राम: शुशुभे सुधान्वितो
विभुः श्रिया विष्णुरिवामरेश्वरः । I.77.24.

so rare a feature in the Ramayana. While indignantly rejecting the request of the Raksasis to yield to Ravana, Sita decleres she is as devoted to Ramas as Śacī to Indra, as Arundhati to Vasistha, as Rohini to Sasin, as Lopamudra to Agastya, as Sukanya to Cyavana, as Savitri to Satyavan, as Srimati to Kapila, as Nadayanti to Sudesa, as Kesini to Sagara and as Damyanti to Naisadha.[1] More picturesque perhaps as an image is the statement that the wives of Ravana followed him as flashes of lightning follow the cloud.[2] The association of lightning and cloud has always typified the union of man and woman; a fortiori, that of Ravana, the huge dark, shapeless monster with his slim and graceful wife (cf. Mandodari). Quite full of colour is the declaration of Ravana that Sita has ravished his heart as the Garuda takes away his snake.[3] He is weary with love as a hourse after a long journey[4]. Ravana's ignoble love for Sita has strieed Valmiki's imagination as few things have done and the result is a bunch of ray images. No two men can be more unlike each other than Rama and Ravana. When the latter makes his ignoble proposal to Sita, she rejects it saying that the difference between Rama and him was the same as between gold and lead.[5] Sandal water and mud[6] the ocean and a petty rivulet,[7] the elephant and a cot,[8] the Garuda and

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१ यथा शची महाभागा शक्रं समुपतिष्ठाति ।
अरुन्धती वसिष्ठ च रोहणी शशिन यथा ।
लोपामुद्रा यथागस्त्य सुकन्या च्यवन यथा।
सावित्री सत्यवन्त च कपिल श्रीमती यथा।
सुदास मदयन्तीव केशिनी सगर यथा।।
नवघ दयमन्तीन मपी पतिमनुवृता ।। V.24. 9 and 2.

२ अनुजग्मु: पतिं वीरं घनं विद्युल्लता इव । V. 18. 15

३ मनोहरासि मे भरित सुपर्ण : पन्गं यथा । V. 20. 29

४ श्रान्तो हं सततं मामाधातों हृय इवाध्वती । VI. 12. 20

५ यदन्तरं काञ्जनसियलोहयो: । III. 47-46

६ यदन्तरं चन्दववारिपकंया : । III-47.46

७ यदन्तर स्यन्दावकासमुद्रयों : । III-47. 45

८ यदन्तरं हीसत विडालयोवने । III-47.46

so rare a feature in the Ramayana. While indignantly rejecting the request of the Raksasis to yield to Ravana, Sita decleres she is as devoted to Ramas as Śacī to Indra, as Arundhati to Vasistha, as Rohini to Sasin, as Lopamudra to Agastya, as Sukanya to Cyavana, as Savitri to Satyavan, as Śrimati to Kapila, as Madayanti to Sudesa, as Kesini to Sagara and as Damyanti to Naisadha.[1] More picturesque perhaps as an image is the statement that the wives of Ravana followed him as flashes of lightning follow the cloud.[2] The association of lightning and cloud has always typified the union of man and woman; a fortiori, that of Ravana, the huge dark, shapeless monster with his slim and graceful wife (cf. Mandodari). Quite full of colour is the declaration of Ravana that Sita has ravished his heart as the Garuda takes away his snake.[3] He is weary with love as a hourse after a long journey[4]. Ravana's ignoble love for Sita has strieed Valmiki's imagination as few things have done and the result is a bunch of ray images. No two men can be more unlike each other than Rama and Ravana. When the latter makes his ignoble proposal to Sita, she rejects it saying that the difference between Rama and him was the same as between gold and lead.[5] Sandal water and mud[6] the ocean and a petty rivulet,[7] the elephant and a cot,[8] the Garuda and

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सुदास मदयन्तीव केशिनी सगर यथा।।
नैषध दयमन्तीन ममी पतिमनुवृता ।। V.24. 9 and 2.

२ अनुजग्मु: पतिं वीरं घनं विद्युल्लता इव । V. 18. 15

३ मनोहरासि मैं भरित सुपर्ण : पन्ग्गं यथा । V. 20. 22

४ श्रान्तो हं सततं मामाघातों हृय इवाध्वती । VI. 12. 20

५ यदन्तरं काञ्जनसियलोहयो: । III. 47-46

६ यदन्तरं चन्दववारिफकंया : । III-47-46

७ यदन्तर स्यन्दावकासमुद्रयों : । III-47-45

८ यदन्तरं हीसत विडालयोर्वने । III-47-46

and the crow,[1] the swan and the vulture[2]. Hence Ravana's desire for Sita, Rama's wife, is as contemptible and as impossible of realisation as that of a jackal for a lioness.[3] He might as well drink 'Kalakuta' poison and hope to remain healthy.[4] It is as dangerous as licking the blade of a razor[5], or walking on spikes with metal points. It is as much beyond his power as trying to cross the ocean with a stone hanging round his neck,[6] or deprive the sun of its lustre[7] or take both the sun and the moon together in his hands.[8] For Ravana to touch Sita is as outrageous as for a Candala to touch the alter in the middle of a sacrifice.[9] In taking Sita away, Ravana does not realise that the knot of death is round his neck.[10] He is really tying on a snake to his clothes and does not know it.[11] Ravana wanting Sita is trying to lift the Mandraa mountain[12]. Sita cannot respond to Ravana's love and more than twice-born can impart the Vedic Mantras to one who is not a twice-born.[13] Sita, the true wife of Rama, is as worthy of protection from the attacks of the wicked as the Veda from arguments full of logic.[14] Sugriva promises Rama to bring Sita back as one brings back a lost Veda.[15] And so on.

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1. पदन्तरं वायसवन्नदयया । III.47.47.
2. पदन्तरं हंसकगृध्रयोर्वै । III.47.47.
3. त्वं पुनर्जम्बुक. सिंहीं प्रार्थयसि दुर्लभाम् । III.47.37.
4. कालकूटविषं पीत्वा स्वास्थ्यमात्मनि मन्यसे । III.47.40.
5. जिह्वया लेढि चक्षुरम् । III.47.41.
6. अयःपुरुषमेकं च गलेबद्ध्वा तरिष्यसि । III.47.14
6.a. अवसृज्य शिलां कण्ठे समुद्रं तरिष्यसि । III.47.42
7. उच्छेत्तुं प्रभां सूर्यं प्रभामिव विनाशनीं । III.37.14
8. सूर्यचन्द्रमसौ बाहुभ्यां पीडयिष्यसि । III.47.43
9. न शक्या यज्ञमध्यस्था वेदाः शूद्रेण धीमता ।
फलं तस्य विषं तीक्ष्णं चण्डालेनेव धीमता । III.50.18.
10. ग्रीवायां प्रतिमुक्तं च कालपाशं न पश्यसि । III.50.17.
11. अपनीतशिरोविषं वक्षो वेष्ट्य च तिष्ठसि । III.50.17.
12. मन्दरं पर्वतं बाहुभ्यां हर्तुमिच्छसि । III.47.40.
13. नाहं त्वां रोचयाम्यद्य कामयानं रहःगतम् ।
मन्त्रं जपन्तं मन्त्रेणेव । IV.26.
14. न शक्ता रक्षितुं नित्यं तव दारा मनःपरैः ।
हेतुभिर्न्यायतत्त्वज्ञैर्वेदैर्वेदान्तगैरिव । III.50.22.
15. [illegible] । IV.65.

So much for love of the Romantic type. Coming now to parental and filial love, it would surprise no one to hear that it is symbolised in the Ramayana by the love of the cow for the calf. Kausalya declares that she would follow Rama to the forest as a cow follows its calf.[1] Rama says his heat melts on seeing the jewel sent to him by Sita as a cow melts on seeing the calf.[2] Sometimes it is the mare and the colt which stand for parental love. Kausalya runs to Rama as a mare runs to a colt.[3] In one place, it is stated that Sumitra without Laksmana was like a branch of Karnikara without flowers, the idea being of course, that the chief ornament of a mother was her son.[4] Equally picturesque is the statement that Rama was Dasaratha's life walking abroad.[5] Usually, however, this image is used of brothers devoted to each other. Thus it is stated many times that Laksmana is Rama's life walking abroad.[6] Sometimes he is to be Rama's right hand. The two Asvins are, however, the sumbol of brotherly affection.[7] Leksmana and Rama, Valin and Sugriva were devoted to each other like the two Asvins.[8] Two brothers like Rama and Laksmana, lending strength to each other, are like fire and wind.[9]

Some images relating to friendship are rather noteworthy. Most of them dwell, however, on the negative aspect of it, i.e., when it is not properly appreciated[10]. Friendship

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1. कथं हि धेनुः स्वं वत्सं गच्छन्तमनुगच्छति ।
अहं त्वां गमिष्यामि यत्र वत्स गमिष्यसि ॥ II.24.9.
2. यथैव धेनुः स्ववत्सं स्नेहाद्वत्सस्य वत्सला ।
तथा मद्दाय हृदयं मणिश्चेदुदकं यथा ॥ V.66.8.
3. अश्वीव रामं सहसा कौसल्या वडवा यथा । II.20.20.
4. कर्णिकारस्य शाखेव शोभपुष्पा मनोहरा । II.92.23.
5. दशरथस्य जीवितं बभूव गुणतः प्रियः । II.1.90.
6. रामस्य दक्षिणो बाहुरिदमस्य प्रियो वरः । III.34.14.
7. आहेवाश्विनौ सौभ्रातृत्यालोकेषु विश्रुतौ । II.8.31.
8. अन्योन्यसदृशौ वीरावुभौ देवामराविव । IV.2.19.
9. सहितौ सहितौ ह्येतौ पावकानिलौ यथा । III.31.17.
10. यथा पुष्टैरपत्रेषु पतितास्तोयबिन्दवः ।
नश्यन्त्यमी गतस्नेहा तथा नायेषु सौहृदम् ॥ VI.16.12.

shown toward the ignoble, we are told, is like water flowing on lotus leaves. Neither makes any impression on the recepient. Or, it is like clouds soaring in autumn. It produces nothing. If indulged in, it ends, badly, like an elephant bathing first and then covering itself with mud.[1] It is as useless as a bee drinking the Kāśapuṣpa and finding no honey in it.[2] To live with one who pretends to be a friend, but who is really not so, is taking a very great risk. Better to live with one's enemy or with an angry snake rather than with such a person.[3] Kaikeyī appeared to the poet to be such a person in her behaviour towards Daśratha. In marrying her and living with her, Daśratha did not know that he was touching a black snake in the dark.[4] He failed to realise that he was really embracing fire.[5] In his agony he exclaims that he had brought about his own destruction by keeping a serpent in his lap for too long.[6] He had been cheated by a woman hiding her real nature, as by fire covered with ashes.[7] It is interesting to note that this very image is used by the poet on another occasion to describe hidden talent or splendour. Sugriva says that Rama's ability and talent are not quite conspicuous. They are like fire covered with ashes.[8] One who pretends to be a friend, but who is really not one, is like a serpent, crying like a frog to attract and cath it.[9] It will be seen that the poet's views about friendship are, on the whole, rather pessimistic.

यथा पूर्वं गजः स्नात्वा गृह्य हस्तेन पङ्कम् ।
कुरुते तादृशो ह्येष तथानार्येषु सौहृदम् ॥ VI. 16. 15

2 यथा मधुकरस्तृप्तः काशपुष्पं पिबन्नपि ।
रसमन्न न विन्दन्ति तथानार्येषु सौहृदम् ॥ VI. 16. 14

3 वसेत् सह सपत्नेन क्रुद्धेनाशीविषेण च ।
न तु मित्रप्रवादेन संवसेत् दुष्टभावेन ॥ VI. 16. 2

4. बाला रहसि हस्तेन कृष्णसर्पमिवा स्पृशम् । II. 12. 81.

5. अङ्गारमुपगूह्य स्म पितेव मनुतप्यते । II. 73. 4.

6. चिरं बतोष्णं सुतीक्ष्णं सर्पो । II. 12. 105.
महाविषो मे हृदि सन्निविष्टः ।

7. छन्नाग्निसदृशस्त्वेष स्त्रियं मन्ये महाभयाम् । II. 34. 46.

When, we come to the relation between a king and its subjects, the picture is not so one.sided. There are many images illustrative of the love and devotion existing between good kings and their subjects. People watch Rama go to see his father and they now await his return as the ocean wm awaits the rise of the moon.[1] Bharata tells Rama who was unwilling to return to Ayodhya that people await his return as the cultivators wait for rain.[2] Subjects are distressed by Rama's departure as water animals by the drying up of water in summer.[3] A good king is like the very eye of his subjects.[4] Even more picturesque are the images used to describe bad kings. Subjects despice a greedy king as they do the fire at the crematorium.[5] People ruled by a bad king are as pitiable as deer protected by a jackal.[6] Subjects avoid a foolish king as elephants avoid mud at the river.[7] We have thus briefly passed in a review the contents of the Imagery of the Ramayana. Such a survey, would, however, not be complete if we did not say a few words about the forms in which the contents are couched and examine the relation between them. This is what we propose to do in our next and concluding article.

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1. प्रतीक्षस्व तमायन्तं चन्द्रमा इव तारकाः ।
   तथायं चन्द्रमाः सार्धमाः । II. 12. 22.
2. त्वामेव हि प्रतीक्षन्ते पर्जन्यमिव कर्षकाः । II. 112. 12.
3. तद्भरतस्य वचनात् प्रजाः परमहर्षिताः ।
   कालकाङ्क्षिणी सर्वा श्रीमन्तं सलिलं यथा ॥ II. 33. 13.
4. यथा दृष्टिः शरीरस्य नित्यमेव प्रवर्तते ।
   तथा नरेन्द्रो राज्यस्य प्रभवः सत्यधर्मयोः । II. 67. 33.
5. तुलयेव तु तद्दुःखं प्रदीप्तानामिवाग्निना । III. 33-3.
6. रक्षमाणा न वर्धन्ते मृगा राजपुत्रा यथा । II. 12. 42.
7. वर्जयन्ति नरा दूरे पङ्कमिव हृदाः । III. 33-5

It is a remarkable fact that inspite of the antiquity and the age long reputation of the Ramayana as a 'Kavya', writers on Alankarasastra have not turned to it for preference for their illustrations, Not that references to the Ramayana are totally absent in works on Alankarasastra. The work is frequently mentioned, together with the Mahabharata as a source from which a poet might borrow his subject matter. The history of Sanskrit literature also shows to what extent it has been so used by poets right up to modern times. It is, however, true to say in a general manner that the Ramayana plays a comparatively small part in the thousands of slokas which are given as illustrations of the different theories of poetics in the Alankarasastra. Whether it be the Alankara or the Riti or the Dhvani or the Vakrokti system, it is from the later classical literature, from the works of authors like Kalidasa, Bharavi and Magha that critics primarily draw their examples, and not from the 'Adikavya'.

It is not that the Ramayana cannot furnish illustration of the Alankaras. The best proof of it is that the commentators do occasionally point out different Alankaras in the verses of the Ramayana. But they only point out the well-known ones and do not say anything which has a historical value.

The most recent study of the form of the Alamkaras from the historical point of view is found in Mr.Diwekar's "Les fleurs de rhetorique dans I' Inde" p.35-53.(Paris, 1930). The author draws attention to those ornamental devices for which the poet seems to have a preference and those which he holds to be the poet's own invention. Among the former, he mentions the repetition of syllables which from part of different words : वानरराणां नरराणां च पुरस्य-तं; पुरस्य-च;

p.t.o.

the repetition of similar sounds in a verse or in a stanza; परिकृपित पिदरपाद पादित: the use of rhyme consisting in the repetition of the same word at a definite place in the verse, the use of Arthalankaras like Upama, Rupaka, etc. The author is of opinion that we can see in the Ramayana the development of the Alankaras, Upameyopama and Ananvaya. Among the devices which he considers Valmiki's own invention Mr.Diwekar mentions the combinations of Sabdalankaras and Arthalankaras, the particular kind of rhyme call ed Śṛṅkhalāyamaka :

Ravanam bhaja bharatram bhartaram sarvaraksasam. And even the use of such expressions as (1) the repetition of the word क in order to indicate difference between two thin things (2) नेतरमीतम् ।

It must be said in regard to the above that it is possible to establish preference by mere counting, whereas one feels a certain diffidence when it comes to attributing to the poet the invention of particular devices. Form is something which is meant to be the same in all writers. A good deal of the work of commentators consists in pointing out the same forms in the Alankaras of the different writers. Poetic theory also assumes that the form of imagery is the same in the case of all writers. Indeed, poets are expected to conform themselves to the definition of the forms given in the Alankarasastra. If one analyses the Alankaras of the Ramayana one is likely to come across practically all the Alankaras which have been defined and analysed in the Śāstra. Some may, of course, be found more frequently used than others, but that is due to the inherent nature of the Alankaras themselves. In these circumstances, to say about a particular Alankara that it is the invention of Valmiki requires a good knowledge of contemporary and antecedent literature. The most that one can perhaps say is that the Ramayana is the earliest known

work in which a particular Alankara occurs and I take it that this is what Mr. Diwekar means when he calls a particular Alankara an invention of Valmiki.

Things are slightly different when it comes to the contents of an Alankara. Here it is that even poetic theory and ancient tradition expect a poet to show his originality and power of invention. Also, the contents of an Alankara can, in some cases, come only out of individual minds, specially gifted minds, When Kalidasa says : [illegible] one feels that not everybody could think of such a comparison. It does not require a genius to invent the particular form of Alankara called Upama. Perhaps it would be difficult for most of us to speak for half an hour continuously without introducing Upama into our speech. Such Upama would perhaps not be poetic, but to say of an Upama that it is poetic or not poetic is to make a distinction in contents and not in form.

When one feels difference in attributing a particular form of Alankara to the inventive power of Valmiki, what to say of such expression as the repetition of [illegible] , and the use of [illegible] ? I feel that these have always been part of the everday speech of the people and do not depend upon a genius for their existence.

As was said before, Mr. Diwekar's study is an attempt to determine the part which the Ramayana has played in the evolution of the forms of Sanskrit imagery. The series of articles of which this is the last, has been a study of the contents of the imagery of the Ramayana. In the previous articles, an attempt was made to determine the particular occasions on which images appear in abundance and the particular objects which are brought in to describe ~~particular~~

~~objects which are brought in to describe~~ particular things. In the present article, I wish to do no more than make a few observations on the relation between content and form in the imagery of the Ramayana.

It is not always possible to establish a relation of cause and effect between form and image. One can, however, establish certain associations, certain contents which always appear together with certain forms.

Mr.Diwekar has already pointed out the occurrence of continued metaphors in the Ramayana (p.48).He has, however, said nothing about their contents. To me, they seem worthy of observation. A continued metaphor is a comparison involving complete identification between two things and their parts. The standard of comparison must, therefore, be something complex, something having parts. Certain complex things have therefore become fixed in the Ramayana and, as will be shown persist in the later literature also.

It is but natural that the immense ocean, with its ever surging waves and the inexhaustible life within it, should occur to the poet when anything complex had to be described. Thus the grief of Dasaratha at the departure of Rama to the forest is compared to the ocean. Once the identification between the ocean and grief was made, it had to be followed up, to be justified so to speak and the result is that we get a series of identifications of the parts of both. Dasaratha declares to Kausalya that it is impossible for him to cross the ocean of grief. This ocean has sighs for waves and whirlpools; it is muddy with the current of tears; its fishes are the throwing about of arms in despair; its roar is weeping; its weeds are dishevelled hair; its mare (V"dva) is Kaikeyi; it is the result of Dasaratha's tears; the words of the Kubja(Manthara) are

its crocodiles and its coasts are extensive, as it would last as long or Rama is banished[1]. The simple identification of grief and ocean is common enough. Even the English expression " plunged in grief" is a reminder that grief can be ~~brought~~ thought of as a collection of water. What is noteworthy in the above example is the attempt to push the identifications to its logical conclusion, even at the risk of seeming artifical The ocean appears again and again in such complex metaphors. Thus, Śūrpaṇakhā asks Rāvaṇa "Why do you not protect me when I am plunged in the ocean of grief, inhabited by crocodiles in the form of chagrin and waves in the form of trembling"?[2] On another occasion, it is the sky which is identified with the ocean. We are told that Hanuman flew across the sky which was a veritable ocean. The moon in the sky corresponds to the lotus; the sun to Karandava; the stars Tisya and Sravana to Kadamba birds; clouds to weeds; the star Punarvasu to big fish; Lohitanga to crocodiles and Airavata to big islands.[3]

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1. श्वसितोर्मिमहावर्तो बाष्पवेगजलाविलः ।
बाहुविक्षेपमीनोऽसौ विक्रन्दितमहास्वनः ॥
प्रकीर्णकेशशैवालः कैकेयीवडवामुखः ।
मन्थराश्रुवेगैप्रभवः कुब्जावाक्यमहाग्रहः ॥
वरवेलो वृथासाया रामप्रव्राजनायतः ।
यस्मिन् वत निमग्नोऽहं कौसल्ये शप्तवं विना ॥ R. II.59.28-31

2. विषादनक्राध्युषिते परिग्रासोर्मिमालिनि ।
किं मां न त्रायसे मग्नां विपुले शोकसागरे ॥ R. III. 21-12.

3. स चन्द्रकुमुदं रम्यं सार्ककारण्डवं शुभम् ।
तिष्य श्रवणकादम्बमभ्रशैवालशाद्वलम् ॥
पुनर्वसुमहामीनं लोहितागमहग्रहम् ॥
ऐरावत महाद्वीपं स्वातिहंसविलासितम् ।
वात सङ्घातजालोर्मि चन्द्रांशुशिशिरांशुभत् ।
हनुमान परिश्रान्तः पुप्लुव गगनार्णवम् ॥ R. V.57.2-4

The sky, like the ocean, strikes one by its complexity and it is, therefore, perfectly intelligible that the two are identified as wholes as well as in their parts. An equally intelligible identification is that of the army of the gods with the ocean. In this identification, the weapons Sakti and Tomara are the fishes, scattered arms are the weeds, horses are frogs, elephants are turtles, Rudra and Aditya are the big crocodiles; the Maruts and the Vasus are the snakes; chariots, horses and elephants are its water currents and infantry, the sandy shores.[1] The above examples are sufficient to prove the frequency with which the ocean appears in containued metaphors in the Ramayana. Nor is it confined to the Ramayana. It occurs in the later literature also. For instance, Asvaghosa says in his 'Saundarananda' that the Buddha crossed the ocean of evils in which Upadhi was the water, Adhi, the water-animals, anger, intoxication and fear, the waves.[2] Again, he says in his 'Buddhacarita' that the Buddha will make the world cross the ocean of sorrow by means of the boat of knowledge. In this ocean, the diseases are the foam, oldage, the waves, and death the current.[3]

Sometimes it is the river which takes the place of the ocean. We are told that the battle ground is like a river. The dead heroes are the banks; broken arms, the great

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1. शक्तितोमरमीनं च विनिकीर्णास्त्रशैवलम् ।
गजकच्छप सम्बाधम् रथ मण्डूक संकुलम् ॥
रुद्र आदित्य महग्राहं मरुद्वसुमहोरगम् ।
रथाश्वगजतोयौघं पदातिपुलिनं महत् ॥
अनेन हि समासाद्य देवानां बलसागरं ॥ R.VI. 7. 20.

2. स हि दोषसागरमगाधमुपाधिजलमाधिजन्तुकम् ।
क्रोधमदभयतरङ्गचलं प्रततारलोकमपि चाप्यतारयत् ॥ Saun. III. 14.

3. दुःखार्णवादप्यधिविकीर्णफेनाजरातरङ्गामरणोग्रवेगात् ।
उत्तारयिष्यन्नमुदामनार्तं जगज्जनं महाप्लवेन ॥
Buddha Charita I. 75

trees; streams of blood, the water; death, the ocean to which it leads; liver and spleen, the mud; scattered entrails, the weeds; broken limbs and heads, the fish; the vultures, swans; the heroes, the Sarasa birds and human fat, the foam[1]. Following Valmiki, Asvaghosa says in his Buddhacarita that the thirsty world will drink from the river of Dharma, having the current of wisdom, banks in the form of firm conduct, cool through Samadhi and having Cakravakas in the form of vows.[2]

It is not only collections of water like the ocean and the river which appears in continued metaphors. Sometimes, it is fire which takes their place. The simple metaphor 'fire of sorrow' is almost a common place in Sanskrit literature and their is, therefore, nothing surprising in its occuring in continued metaphors. Thus Kausalya says that the fire of sorrow, fanned by the separation of Rama, fed by the fuel of lamentation, having offerings in the form of weeping and smoke in the form of anxiety and tears etc., will consume her in the absence of Rama.[3] As in the Ramayana, so in later literature also, fire continues to appear in continued metaphors. Thus, in the Buddhacarita,

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1. हृतवीरौघवप्रां कु भग्नायुधमहाद्रुमाम् ।
शोणितौघमहातोयां यमसागरगामिनीम् ॥
यकृत्प्लीहमहापङ्कां विनिकीर्णान्त्रशैवलाम् ।
मिन्नकायशिरोमीनामङ्गावयवशाद्वलाम् ॥
गृध्रहंसवराकीर्णां कङ्कसारससेविताम् ।
मेदःफेनसमाकीर्णामावर्तस्वननिःस्वनाम् ॥
तां कापुरुषदुस्तारां युद्धभूमिमयीं नदीम् ।
नदीमिव घनापाये हंससारससेविताम् ॥ R. VI. 58. 29-32.

2. प्रज्ञाम्बुवेगां स्थिरशीलवप्रां
समाधिशीतां व्रतचक्रवाकाम् ।
प्रस्योत्तमां धर्मनदीं प्रवृत्तां
तृष्णार्दितः पास्यति जीवलोकः ॥ B.C. I. 76.

3. अयं तु मामात्मभवस्तपादर्शनमारुतः ।
विलापदुःखसमिधौ रुदितार्तहुतिः ॥
चिन्ताधूमाकुलमहायुष्मस्तवागमनान्तरः ।
कर्शायित्वाधिकं कुर्यान्निःश्वासप्रसंचयः ॥
त्वया विहीनामेतां मां शोकाग्निरतिसंभ्रमः ।
प्रधक्ष्यति यथा कक्षं निदाघानिलमारुतः ॥ R. II. 24-6-7-8.

we are told that Rahula, son of Buddha, being burnt by the fire of sorrow, for which separation from the Buddha added fresh fuel, whose smoke was sighs and flame, despair, goes to see him outside and inside the palace.[1] In another passage, Rama himself is compared to fire. In this state arrows are his sparks, and bow and dagger, his fuel.[2]

Another object which plays an important part in continued metaphors in the Ramayana as well as in later literature is the snake. Kumbhakarana asks Ravana : "O king ! who brought you the snake in the form of Sita, whose chest is its coils, anxiety concerning whom is its poison, whose smile is its fangs and whose fine fingers are its fine heads.? "[3] Valmiki seems to have a preference for the five-headed snake on such occasions. Laksmana, in his anger, looked like a five-headed snake whitch arrows for tongue, its string for coils and his own lustre for poison.[4] Similarly in the Saundarananda, Nanda says to the Buddha : "I have been bitten in the heart by the snake in the form of love, having evil for hood, destruction for glance, blunder for fangs and ignorance for poison; give me, therefore, an antedote, O great physician?[5]

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1. शोकाग्निना त्वद्विरहेन्धनेन
   निः श्वासधूमेन तमःशिखेन ।
   त्वद्दर्शनायर्च्छति दह्यमानः
   सोऽन्तः पुरं चैव पुरं च कृत्स्नम् ॥ B. C. IX. 29.

2. शरार्चिषमनाधृष्यं चापखड्गेन्धनं रणे ।
   रामाग्निं सहसा दीप्तं न प्रवेष्टुं त्वमर्हसि ॥ R. III. 37. 15.

3. वृतो हि बाह्वन्तरभोगराशि-
   श्चिन्ताविषः सस्मिततीक्ष्णदंष्ट्रः ।
   पश्चाङ्गुलीपञ्चशिरोऽतिकायः
   सीतामहाहिस्तव केन राजन् ॥ R. VI. 14. 2.

4. बाणशल्यस्फुरज्जिह्वः सापकर्षनभोगवान् ।
   स्वतेजोविषसंभूतः पञ्चास्य इव पन्नगः ॥ R. IV 31. 30.

5. अनपगोगेन विधातदृष्टिना
   प्रमाददंष्ट्रेण तमोविषाग्निना ।
   अहं हि दष्टो हृदि मन्मथाहिना
   विधत्स्व तस्मादगदं महाभिषक् ॥ Saund. X 55.

The army itself is a sufficiently complex thing to appear in such metaphors. The clouds, we are told, with banners in the shape of lightning and emitting a rorar in the form of thunderbolt like an army of monkeys ready for battle.[1]

The above examples do not exhaust the list of objects which appear in complex metaphors. In the beautiful description of the rainy season occurring in the Kiskindhakanda, we are told there is music in the forests. In this music, the buzzing of bees is the Vina; time is marked by the cries of monkeys and the roar of clouds corresponds to the sound of Mrdanga.[2] Music appears again in the indignant speech of Ravana when he hears that Rama has come to Lanka to fight him. He says : " I shall descend on the stage of the battlefield and play my lute in the form of my bow, with the bow in the form of arrows."[3] In the description of the rainy season referred to above, the sky is identified with a lover. In this identification, gentle breeze forms the sigh, the reddish hue of sunset corresponds to sandal paste and the pale clouds to the pale face of the lover.[4] In an equally beautiful description of the autumn occuring also in the Kiskindhakanda, the night is identified with a woman.

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1. तडित्पताकाभिरलंकृतानां
मृदुर्णगम्भीरमहारवाणाम् ।
विभान्ति रूपाणि बलाहकानां
रणोत्सुकानामिव वानराणाम् ॥ R. IV. 28. 31.

2. षट्पादतन्त्रीमधुराभिधानं प्लवङ्गमोदीरितकण्ठतालम् ।
प्रावृष्कृतं मेघमृदङ्गनादैर्वनेषु संगीतमिव प्रवृत्तम् ॥ R. IV 28.36.

3. मम चापमयीं वीणां शरकोणैः प्रवादिताम् ।
ज्याशब्दतुमुलां घोरामार्तगीतमहास्वनाम् ॥
नाराचतलसन्नादां नदीमहितवादिनाम् ।
प्रतगाह्य महारङ्गं वादयिष्याम्यहं रणे ॥ R. VI. 24. 42.43.

4. मन्दमारुतनिःश्वासं सन्ध्याचन्दनरञ्जितम् ।
प्रापाण्डुजलदं भाति कामातुरमिवाम्बरम् । R. IV. 28. 6.

The moon is her face, the stars are the eyes, and the moonlight her clothes.[1] More prosaic is an identification of Rama with a tree, the flowers and fruits being Sita and the branches being Sugriva, Jambavan, Kumuda, and Nala.[2] More striking perhaps is the comparison between mountains and Brahmacarins : the clouds are the Krsnajina, being dark in colour; streams are the sacred thread, being bright and flowing; the caves being filled with air by the wind corresponds to the taking in of breath or Prāṇāyāma.[3]

The above examples are sufficient to show the kind of objects that figure in continued metaphors and the historical interest which they have in view of their persistence in later times. The association of form and contents which we find in the above example is the nost striking of ~~this~~ all in the Rāmāyaṇa.

Summing up the results of this study, we have found that imagery comes forth more spontaneously and in greater abundance in description of nature and in speeches made by the different characters when they are under the stress of some emotion. The objects to which persons, or ideas, or situations are compared are chiefly drawn from nature. Though Valmiki has incorporated into his work much popular imagery which was due to the inventive faculty of no particular writer, there is also in the imagery of the Ramayana, much that could have been the creation of individual minds. The contents of Valmiki's imagery persist to a very great extent in later works, whose works can therefore be better understood with reference to the Rāmāyaṇa. To determine the exact relation between Valmiki and the later writers is a separate study which can be undertaken now that Valmiki's imagery has been analysed.

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1. शशि: शशाङ्कांकित सौम्यवक्त्रा
तारागणोन्मीलित चारुनेत्रा ।
ज्योत्स्नांशुकप्रावरणा विभाति
नारीव शुक्लांशुकसंवृताङ्गी ॥ R. IV. 30. 46.

२. रामवृक्ष रो हाथे सीता पुष्पफल पत्रं ।
प्रशाखा तस्य सुग्रीवो जाम्बवान् कुमुदो नलः ॥ R. VI. 100. 4.

3. मेघकृष्णाजिनधरा धारापट्टावतानिनः ।
मारुतापूरितगुहाः प्राकीर्णा इव पर्वताः ॥ R. IV. 28. 10.

STUDIES IN THE IMAGERY OF THE RAMAYANA

BY

Professor K.A.Subrahmanya Iyer,
Head of the Department of Sanskrit, Lucknow University.

1

Despite the Dhvanivada, which assigns a subordinate place to Alaṁkāras or figurative images, both poets and critics have always shown immense interest in them in India. Bharata the earliest of the known writers who deals with the subject of Alaṁkāras, recognises four of them in his Nāṭyaśāstra[1], but their number went on increasing, until it reaches the respectable number of 125 in the Kuvlayānanda of Appayya Dīkṣita without, of course, counting the Sub-divisions. The last great Jagannāthapaṇḍita, writen long after the Dhvanivada had received almost universal recognition at the hands of poets and merely critics, who take delight in defining and analysing these throughout the whole period of Sanskrit literature. Nor is this anything surprising in this. Figurative imagery is bound to have its place in all good poetry. Even critics like the Dhvanivadins, who have declared that poetry has a higher function to perform than the mere presentation of beautiful imagery. have admitted that imagery, if carefully used, can serve this very higher purpose.

The interest of our critics from Bharata to Jagannatha-paṇḍita, has, however, been in the form of the Alaṁkāras. It must be admitted that our Alaṁkāras have bequeathed to us a very deep, penetrating and detailed analysis of the forms that Sanskrit imagery can assume. Great efforts were made to distinguish one form from another. In later times, all the

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1. Bharata-Nāṭyaśāstra, XVI (Benaras Edition).
S.K.De, Sanskrit Poetics II, p.6.

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devices provided by the Navinanyaya for reaching extreme accuracy in definitions were adopted for the purpose. The history of the Alankarasastra is, to a very great extent, the history of the discovery of newer and newer forms of images, of a more and more scientific basis for classifying them and of the formulation of more and more accurate definitions of them. Appayya Diksita's "Citramimansa" and Jagannathapandita's "Rasagangadhara" are indications of the kind of controversies that must have been carried on in circles of critics in ancient India.

There is, however, something more than form in any given image. An image usually involves a comparison and a comparison presupposes three things :- the object of comparison (the upameya) the standard of comparison, (the upamana) and the point of similarity (the samandharma). These might be called the contents of an image. The contents might remain the same while the form varies and the form might remain the same, while the contents vary. The following passage from the "Citra mimamsa" would make this quite clear : -

चन्द्र इव मुखमिति सादृश्यवर्णनं तावदुपमा। सैवोक्तिभङ्गीभेदेनानेकालंकारभावं भजते। तथाहि - "चन्द्र इव मुखं मुखं इव चन्द्रः। इत्युपमेयोपमा। मुखं मुखमिव इत्यनन्वयः। "मुखमिव चन्द्र इति प्रतीपम्। चन्द्रं दृष्ट्वा मुखं स्मरामि। इति स्मरणम्। "मुखमेव चन्द्रः। इति रूपकं। मुखचन्द्रेण तापः शाम्यति। इति परिणामः। "किमिदं मुखमुताहो चन्द्रः" इति सन्देहः। etc.

In the above passage, the contents of all the figures of speech are the same, namely, the face and the moon; but the form varies according as it is upamā, or rūpaka or something else.

The Alankārasāstra[1] is essentially an analysis of the form of the images. This analysis was undertaken partly to satisfy a natural intellectual curiosity and partly, because, it was felt that it had something to do with the aesthetic

1. Citramimamsa, P. 6 (Nirnaya Sagara Press Edition)

pleasure we feel when we come across a beautiful image. It may be admitted that it has something to do with it. How else can we explain the different effect on us of the different figures of speech even when the contents remain the same? But one may also ask the question: have not the contents also something to do with it? When Kālidāsa writes :-

अथवा कृतवाग्द्वारे वंशेऽस्मिन् पूर्वसूरिभिः ।
मणौ वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः ॥

Do we like the comparison only because it has taken the form of upama, or also, because, of its appropriateness i.e., for its contents?

We cannot doubt that our Ālaṃkārikas had recognised the share of the contents in making an image beautiful. According to Bhāmaha, the defects of an upama, as mentioned by Medhāvin, are as follows :-

हीनता संभवो लिङ्गवचनभेदो विपर्ययः
उपमानाधिकत्वं च तेनासदृशतापि च ॥

Vamana's list is almost identical :-

हीनत्वाधिकत्व लिङ्गवचन भेदासादृश्यासंभवास्तद्दोषाः ॥

It will be observed that these are defects in the contents of the upama and not in the form. Appayya Dīkṣita puts the whole thing in a more positive form when he says:-

उपमानोपमेयत्वयोग्ययोरर्थयोर्द्वयोः ।
हृद्यं साधर्म्यमुपमेत्युच्यते काव्यवेदिभिः ॥

कविसमय प्रसिद्ध्यनुरोधेनो उपमानोपमेयत्वयोग्योरेव साधर्म्योपमा । न त्वतथाभूतयोः । अतएव 'कुमुदमिव मुखं प्रसन्नं' इत्यादि नोपमा । तथाभूतयोरपि वस्तुत्वद्रव्यत्वादिकृतं हृद्यं साधर्म्यं न तथा । किं तु हृद्यमेव कान्तिमत्वादिकम् । सर्वोऽपि ह्यलंकारः कविसमय प्रसिद्ध्यनुरोधेन हृद्यतया काव्यशोभाकर एव अलंकारतां भजते । अतः गौसदृशो गवयः । इति नोपमा । "गौर्हरिः" इति न रूपकं । स्थाणुर्वा पुरुषो वा इति न सन्देहः । "इदं रजतं" इति न भ्रान्तिमान् । नायं सर्पः इति नापह्नुतिः । "पीनो देवदत्तो दिवा न भुङ्क्ते" इति न पर्यायोक्तम् । "पर्वतो वह्निमान्" । इति नानुमानम् । सः देवदत्तः इति न स्मरणं "तस्य रथमिषां तांतताम्" इति न यथासङ्ख्यम् "पुत्रेण सहागतः पिता" इति न सहोक्तिः । "तेन विना गतः" । इति न विनोक्तिः । "श्वेतो धावति" इति न श्लेषः ।

1. RagG. 1, 4.

The meaning of this passage cannot be mistaken. There is here recognition, in theory at least, of the importance of the contents in an image, of their share in the production of the pleasure we feel when we come across a good image. A recent English writer says :- "What precisely is the origin of the pleasure we take in the pictures of metaphor and simile, as distinct from unfigurative world-picture? I think that, over and above the delight in a picture, there is a little shock of surprise caused by the unexpected rapprochment of two notions that seemed, a moment before, unconnected and remote from one another. The noticing of likeness (need I refer to babies?) would seem an ever-fresh source of pleasure- we call comparisons odious, but love them none the less. And when the likeness is ~~preceive~~ preceived in the midst of unlikeness, perhaps even despite obvious and preponderating unlikeness, the pleasure is proportionately greater".[1]

In spite of this theoretical recognition of the importance of the contents for the beauty of an image, we find in our Alankarasastra no study, no analysis of them. But if it is true that the contents have something to do with the pleasure we derive from conspicuous part in all periods of Sanskrit literature, then such an analysis of the contents of the images might yield interesting results. It should, it seems to me, throw some light on the history of Sanskrit literature. Explanation would have to be sought for the variation or the repetition, as the case may be. It would show the range of the poetic power of the different writers and their relation to one another. It might throw some light on the relation between form and content in the evolution of the images. In short, no history of Sanskrit literature could be considered complete which did not include a historical treatment of Sanskrit

1. Stephen J. Brown. "The World or Imagery". London 1927.

imagery, from the point of view of form as well as of content. In the existing works on the History of Sanskrit literature, such as those of Professors Keith and Winternitz, there are, no doubt, many interesting remarks on the imagery of Sanskrit poets, but no systematic treatment. The task is a big one, but a beginning has to be made. The following pages are no more than a humble attempt at such a beginning. I have thought it best to begin with the Vālmiki-Rāmayāṇa[1], because it is there that we find the beginning of Kāvya.

The first step in the study of the imagery of the Rāmāyana is to determine the occasions on which the images appear in the work. As every one knows, the work is an immense one. As one reads it, all sorts of scenes pass before our eyes. There are descriptions of cities and landscapes, fierce raksasas and mighty monkeys. There are moving scenes in which husband and wife, father and son, master and servant, king and subject, prince and priest take part and give expression to their innermost feelings. There are accounts of duels and battles, devastation of countries, burning of cities and ruthless destruction of armies by weapons, human and divine. There are speeches born of indignation and anger, lamentations expressive of profound sorrw, and exhortations of wisdom. With all this, the work is mainly a continuous narrative of events, big and small. Into the main story of Rama and his exploits are woven countless episodes centring round the miner characters of the work. The question before us however, is : In all this variety and richness of subject-matter, what are the occasions which particularly call forth imagery from the poet? In answer to this, it may be stated, in a general manner, that images are found throughout the work. There is hardly a sarga in which at

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1. The Bombay Recension of the Ramayana has been used for this study.

least a few comparisons do not occur. They may not always be very stirking, they are often mere repetitions of quite commonplace images like कमलपत्राक्ष, इन्दीवरश्याम, राजीवलोचन, नरशार्दूल, मुनिपुंगव, देवसंकाश etc. Our interest lies not in these, but in those which occur on special occasions. For, there are some occasions on which these images seem to come in quick succession and in greater abundance. It is these which are striking and arrest our attention. It is these which seem to have been introduced by the poet deliberately, with a full knowledge of the effect they will have on the hearer or the reader. I give below a list of passages in which the images are thus more striking. It is by no means an exhaustive list, but, I hope, sufficiently complete, not to invalidate any conclusion that may be drawn from it.

I.18,50-52.	...	Dasaratha describes his joy on the arrival of Visvamitra and compared the occasion to other
I.48,2-5.	...	Sumati asks Visvamitra who Rama and Laksmana are, while describing them.
I.48, 14-15	...	Description of Ahalya as Rama sees her.
I.55, 9-10.	...	Description of Visvamitra, defeated and humilated by Vasistha.
II.1	...	Description of Rama by Dasaratha.
II.2	...	Description of Rama by the people.
II.3, 27-29.	...	Description of Rama as Dasratha sees him coming.
II.4,5,6.	...	Description of the preparations for the abhiseka of Rama as Yuvaraja.
II.7, 1-30.	...	Manthara's speech to Kaikeyi on hearing of Rama's coronation.
II.8.	...	Manthara's speech.
II.9,41-46	...	Kaikeyi's description of Manthara.
II.10, 23-26.	...	Description of Kaikeyi in distress.
II.15.	...	Sumantra's description of Rama's palace.
II.16,9.ff.	...	Sumantra's description of Rama.
II.18,4-7.	...	Description of Dasratha in distress,

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II.18,4-7.	...	Description of Dasratha in distress,

11.20,32-34.	...	Description of Kausalya in distress
11.34,2-3.	...	Description of Dasaratha in distress.
11.50. 28-30.	...	Lamentation of Dasratha,
11.65,66.	...	Lamentation of Dasratha's wives after his death.
11.73,1-5.	...	Bharata's indignation on hearing Rama's exile.
11.93, 8-15.	...	Description of Citarkuta by Bharata.
11.94	...	Description of Citaakuta by Rama.
111.16.	...	Description of winter in Pancavati.
111.18, 3-4.	...	Khara's speech on seeing Supranakha mutilated.
111.26,27,28,28,30..		Description of battle between Rama and the Raksasas.
111.31,41-44.	...	Marica's advice to Ravana not to take Sita away.
111.37,12-20.	...	Marica's second speech to the same effect.
111.47,22.ff.	...	Sita's reply when Ravana prpposes marriage.
111.51	...	Battle between Jatayus and Ravana.
111.52	...	Description of the ravishment of Sita.
111.56	...	Sita's reply to Ravana's proposal of marriage.
IV. 14,19-23.	....	Sugriva going out to battle.
IV.15,19-21.	....	Description of Rama by Tara.
IV.17, 1.f.f.	....	Description of fallen Valin.
IV. 19,21-26.	....	" " " " By Tara.
IV, 23, 22-28.	....	Lamentation of Tara.
IV.28.	....	Description of the rainy season.
IV. 29.	....	" " " " autuman.
V.1.	....	" Hanuman's leap across the ocean.
V.2.	....	" Lanka by Hanuman.
V.4.	....	" Lanka.
V.5.	....	" A moonlit night.
V.6.	....	" Ravana's palace.
V.7.	....	" " "
V.9.	....	" " harem.
V.10.	....	" " "

V.14. ... Description of Ravan's Asokavana.

V.15. ... " " Sita in distress.

V.18. ... " " Ravana's visit to Sita.

V.19. ... " " Sita in distress.

V.21. ... Sita's reply to Ravana's proposal.

V.22. ... Speeches of Ravana and Sita.

V.28. ... Sita's lamentation.

V.56. ... Description of mountain.

V.57. ... " " Hanuman's return leap.

VI.5. Rama's lamentation.

VI.16. ... Ravana's indignant speech to Vibhisana.

VI.24. ... Ravana's angry speech to Suka.

VI.53. ... Battle between Vajradamstra and Suka.

VI.58. ... Battle between Prahasta and Nila.

Vi.59. ... Description of Raksasas.

VI. 61. ... Description of Kumbhakarana.

VI.71. ... Description of Atikaya.

VI.102. ... Fight between Rama and Ravana.

Vi.103. ... Fight between Rama and Ravana.

VI.111. ... Vibhisana's lamentation on the death of Ravana.

Before explaining the above list, it must be stated that the bulk of the RAMAYANA is made up of narratives, written in a simple style, in which the story progresses from incident to ~~narratives~~ incident and ~~exp~~ episode to episode, Interspersed among these narratives and forming, on the whole, only a minor portion of the work are some speeches and descriptions. It is quite clear from the above list that the images, when they do occur in greater descriptions and not in the narrative portion of the work, which is devoted to the telling of the story. It is in these speeches and descriptions that we have to see the beginnings of the later Kavyas, in very many of which the narrative portion is reduced to the absolute minimum and the speeches and descriptions occupy the whole work.

Taking the speeches, first, it will be found that

they are generally uttered by the characters, under the stress of some emotion. Sometimes it is jealousy, as in the case of Manthara who addresses Kaikeyī when she hears of Rāma's impending coronation as Yuvarāja. Sometimes it is sorrow, as when Daśaratha and Kausalyā lament about Rama's exile or when Tara laments on the death of Vālin. Sometimes it is righteous indignation, as when Bharata hears of Rama's exile or when Sita rejects Ravana's proposal of marriage. Sometimes it is pity, as when Merica tries to dissuade Ravana from his scheme of taking Sita away. These emotions spontaneously call forth imagery from the poet. The images are generally of a homely nature and therefore very effective in expressing the emotion in question. Sita's speech in III,47-when Ravana proposes marriage is a very good example.

This connection between image and emotion is, by the way, quite interesting, because it is one of the topics dealt with in the Dhvanyaloka.[1] Anandavardhana is, on the whole, rather suspicious. He is afraid that too many images in a passage meant to evoke sentiment might distract the attention of the reader away from the latter. He advises caution, without barring images altogether. He sums up his views as follows

ध्वन्यालोके श्रृङ्गारे समीक्ष्य विनिवेशितः ।
रूपकादिरलंकारवर्ग इति यथोचितम् ॥
विवक्षा तत्परत्वेन नाङ्गित्वेन कदाचन ।
वाले च ग्रहणं त्यागो गतिनिर्वहणे क्वचित् ॥
निर्मूलादपि चाङ्गत्वे प्रत्यवेक्षणम् ।
रूपकादिरलंकारवर्गस्याङ्गत्व साधनम् ॥

1. Dhwanyaloka, p.85.ff.

they are generally uttered by the characters, under the stress of some emotion. Sometimes it is jealousy, as in the case of Manthara who addresses Kaikeyī when she hears of Rāma's impending coronation as Yuvarāja. Sometimes it is sorrow, as when Daśaratha and Kausalyā lament about Rama's exile or when Tara laments on the death of Vālin. Sometimes it is righteous indignation, as when Bharata hears of Rama's exile or when Sita rejects Ravana's proposal of marriage. Sometimes it is pity, as when Marica tries to dissuade Ravana from his scheme of taking Sita away. These emotions spontaneously call forth imagery from the poet. The images are generally of a homely nature and therefore very effective in expressing the emotion in question. Sita's speech in III,47-when Ravana proposes marriage is a very good example.

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1. Dhvanyaloka, p.85.ff.

This errs perhaps on the side of caution. The English, writer quoted above goes much farther when he writes :- "The more emotion gross upon a man, the more his speech, if he makes any effort to express his emotion, abounds in figures- exclamation, interrogation, anacoluthon, apostrophe, hyperbole, (yes certainly, hyperbole !)simile, metaphor. His language is what we sometimes euphemestically describe as 'picturesque'. Feelings swamp ideas and language is used to express, not the reality of things, but the state of one's emotions".[2]

I must not be understood to say that all emotional speeches in the Ramayana abound in figurative images. I only mean that they have s trong tendency to do so. There are some exceptions. For example, there is the first reply of Dasratha to Visvamitra when the latter asks for Rama and Laksmana to be sent with him for the protection of his sacrifice. The request must have given a shock to Dasratha and his reply is no doubt full of emotions, but there is hardly any image in it.

The descriptions in the Ramayana are of a most straight-forward nature, much as we would accept them to be when art is in the first stage. All the things contained in the thing to be described are enumerated in detail. No attempt seems to have been made to pick and choose. One could say they are most like catalogues, if the world did not connote absolute absence of poetic merit. The following description of Citrakuta by Rama might be considered a typical one :-

पश्यैमाचलं भद्रे। नानाद्विजगणायुतम्।
शिखरैः खमिवोद्विद्धैर्धातुमद्भिर्विभूषितम् ॥
केचिद्रजतसंकाशाः केचित् क्षतजसंनिभाः।
पीतमाञ्जिष्ठवर्णाश्च केचिन्मणिवरप्रभाः ॥
पुष्पार्ककेतकाभाश्च केचिज्ज्योतिरसप्रभाः।
विराजते अचलेंद्रस्य देशा धातुविभूषिताः ॥
नानामृगगणैर्द्वीपिभिरृक्षवृक्षगणैः वृतः।
अदृष्टपूर्वः शैलो बहुपक्षी समाकुलः ॥

1. Dhvanyaloka, p.88.

2. The word of Imagery, p.90

आम्र जम्बु सनैः लैर्द्धैः प्रियालैः पनसैर्धवैः ।
अङ्कोलैर्मालतीभिश्च निशैर्बिल्वतिन्दुकवेणुभिः ॥
काश्मरीरिष्टवरणैर्मधुकैरिन्तलैरपि ।
बदरीमलकैर्नीपैर्बिल्वबन्धनबीजकैः ॥
पुष्पवद्भिः फलोपेतैः छायावद्भिर्मनोरमैः
एकमादिभिराकीर्णः श्रियं पुष्यत्ययं गिरिः ॥

This passage illustrates not only the detailed, catalogue-like nature of the descritptions, but also their directness. When the poet wants to say that there are wild animals on the mountain, he says, quite directly : " नानामृगगणैर्द्वीपितरक्षुवृक्षकैर्वृतः " This point will become still clearer when we compare this with what ~~wikk~~ Kalidasa does in similar circumstances. When he wants to say that there are lions and elephants on the Himalaya, he does not say so directly, but say

पदं तुषारस्रुतिधौतरक्तं यस्मिन्नदृश्यापि हतद्विपानाम् ।
विन्दन्ति मार्गं नखरन्ध्रमुक्तैर्मुक्ताफलैः केसरिणां किरातः ॥

It is into such direct and detailed descriptions that the poet introduces his imagery, which therefore serves, chiefly, to add vividness to the details and lend a certain picturesqueness to the whole description. How this is done can be best understood if we now study the contents of the images.

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by K. A. S Iyer.

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Prabhakar

Obs

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